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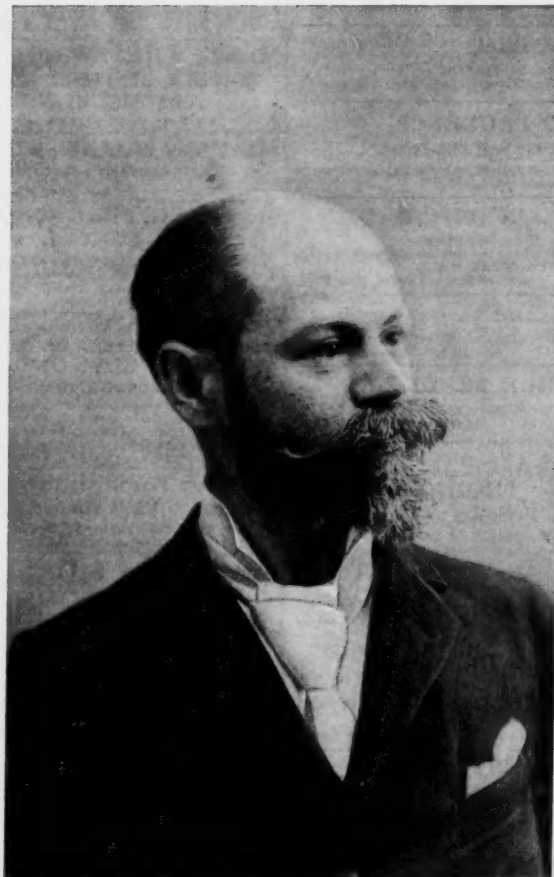
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NEW YORK, WEDNESDAY, JANUARY 24, 1894.

THE MUSICAL COURIER is on sale at all newstands throughout the United States where weekly papers are handled. It will be esteemed a favor if anyone failing to find the current issue on sale at any point will communicate with this office. A postal card complaint will cause the defect to be immediately remedied.

A late speech delivered in the Royal Academy of Music, Sir Frederick Leighton, president of the Royal Academy, said the sympathy between the kindred arts was not merely that which it was the privilege of music to inspire almost universally in the roughest as in the most cultured nature; it was a closer sympathy, a sympathy rooted in deep-lying analogies which exist between an art which speaks to the ear and those which appeal through the eye. It was a kinship which was felt more obviously, perhaps, in architecture than in the others; for architecture not being, like painting and sculpture, mimetic, exhibited, on the one hand, more manifestly that co-operation and combination of science and emotion which was more characteristic of music than did the other arts. On the other hand, it seemed more closely in touch with music from the exclusively abstract character of the emotions it evoked. It would be well for artists and for art if the intimate relationship of the arts were more clearly perceived and more generally grasped, and if men would ask of art primarily that which it was the primary duty of art to give.

MR. STEINBERG WAS NOT THERE.

WE received Monday last the following communication:

Editors Musical Courier:

How is it that the New York "Herald" of last Saturday praised so enthusiastically Melba's "Juliet" of the evening previous in the opera? The head lines read: "Gounod's Love Tragedy of Verona Opera Sung for the First Time This Season." This is an error as well

NOTICE TO CORRESPONDENTS.

ALL THE MUSICAL COURIER Correspondent Cards are hereby revoked. Correspondents will please apply for their cards for the year 1894, which will be mailed on or about January 1.

as an injustice. "Romeo and Juliet" has been sung twice this season already, with Emma Eames—a far superior "Juliet" in my judgment to Melba. Is it fair, I ask, to say that "so at last 'Romeo et Juliette' has been placed in its proper frame?" I always supposed that the performance of Eames and Jean de Reszké in this charming, if not very strong opera of Gounod's was considered ideal.

And can you tell me the reason of the "gush" in last Sunday's papers about Melba, and at the eleventh hour of the season? Also was Mr. Albert Steinberg, the regular musical critic of the "Herald," present at the performance last Friday night?

By answering the above you will greatly oblige
A CURIOUS ONE.

THE YEAR 1893 IN GERMANY.

THE Leipsic "Signale" in its review of the past year notices the increased popularity of one act operas. Of those produced for the Gotha Prize two, "Evanthia" and "The Rose of Pontevedra," have been produced, and it is to be feared that some of the other 120 will find their way to the stage. Altogether over twenty one-acters have been performed, among them the following are most deserving of record: "Hochzeitsmorgen," C. von Kaskel (Hamburg, Cologne, Dresden); "Sonntagsmorgen," Schjelderup (Munich); "Fürst und Sänger," Felix Mottl (Karlsruhe, Mannheim); "Der Asket," Carl Schröder (Leipsic); "Hans Jürgel," Chemin-Petit (Augsburg); "Vardhâmana," Oelsner (Darmstadt); "Im Brunnen," Wilh. Blodek (Leipsic); "Erlöst," Franz Curti (Mannheim); "Der Procurador von San Juan," Krug-Waldsee (Mannheim); "Mara," Ferd. Hummel (Berlin); "Sanna," Rauchenecker (Elberfeld).

In grand operas which had their first production during 1893 were a series of dramatic novelties. Chief of these were "Die Zigeuner," Rich. Stiebitz (Berlin); "Rubin," Eugen d'Albert (Karlsruhe); "Ingo," Rauchenecker (Elberfeld); "Clara Dettin," Meyer-Obersleben (Weimar); "König Arthur," Max Vogrich (Leipsic); "Der Schmied von Greta-Green," Doeber (Berlin); "Der Trentajäger," Thierfelder (Rostock); "Das Sanct Wernerfest," Mannheimer (Breslau). Add to these in Hanover, "Harald und Theano," Ad. Lorenz; in Weimar, "Hagbart und Signe," Rich. Metzendorf; in Lübeck, "Palm," Geisler; in Würzburg, "Kunihild," Kistler; in Prague, "Deborah," J. B. Förster; while comic opera was represented by Brüll's "Check to the King," Fuch's "Teufelslocke," Arensen's "Viola," and Hagen's "Zwei Componisten."

In operetta Strauss's "Princess Ninetta" had a short and melancholy life, and the operetta theatres in the dearth of this genre produced German versions of Smetana's "Verkaufte Braut" and "Der Kuss," and revived such works as Mozart's "Gärtnerin," "Bastien und Bastienne," and Lortzing's "Opernprobe," &c.

There has rarely been a year so barren in concert novelties. Leipsic distinguished herself by two overtures by C. Reinecke, a festival overture with chorus after Schiller's "An die Künstler" and a "Prologue Solemnis" for the 150th anniversary of the Gewandhaus, and also produced a G minor symphony by Th. Gouy, a C minor symphony by Prince Henry XXIV. of Reuss, and an E major symphony by Count Bolko von Hochberg. Goldmark produced a new overture to "Sappho," Grieg a second "Peer Gynt" suite and an orchestral piece to "Sigurd Jorsalasar" (both given in Copenhagen). Others were an A minor symphony by Nössler, and one in D major by Friedenthal. Lastly a new orchestral work to complete Schubert's unfinished B minor symphony. August Ludwig was the bold man who did this thing, and Berlin listened to it.

In vocal music for chorus and orchestra, matters were even worse. Absolute novelties were Gernheim's "Preislied;" a cantata "Waldfräulein," by H. Hofmann; "Gudran," by J. Moeller; "Leonidas," by Max Bruch; "Columbus," by Draeseke, while mention may be made, although they were not quite

novel, of Tinel's "Franciscus" and Fr. Hegar's "Manasse."

In virtuosos the "Signale" selects for first mention Mrs. Fanny Bloomfield-Zeiser and the young 'cellist Jean Gérardy, and two wunderkinder aged nine, Arthur Argiewicz and Bronislaw Huberman, while of course d'Albert, Rosenthal, Sauer and Paderewski among pianists had each their admirers. With these performances those of Rubinstein at Bonn and in his three concerts at Berlin are not to be named in the same day.

In conductors the chief changes have been the engagements of Carl Panzner at Leipsic, Dr. Rottenberg for Frankfurt, Otto Lohse for Hamburg, Faltis for Bremen, Rebizek for Wiesbaden, and Laugert for Coburg-Gotha. Hans Richter succeeds Hellmesberger as first hofcapellmeister at Vienna. Herfurth left Berlin for Rudolstadt, and Mannstaedt returned from Wiesbaden to Berlin. The coveted post of cantor at St. Thomas' in Leipsic was given to G. Schreck, and the directorship of the Vienna Conservatory to I. R. Fuchs.

Death has been busy in the ranks of musicians. Ch. Gounod died October 17, and P. Tchaikowsky November 6. In addition to Theodore Wachtel and J. Hellmesberger, Sr., the following departed this life: Melitta Otto-Alvsleben, Dr. Otto Bach, Jeanne Becker (Dr. Grohé), Julius Beliczay, Joseph Böhm, Ferdinand Brissler, Alfredo Catalani, Sir William Cusins, Sophie David née Von Liphart, Maurice Dengermont, Alfred Degert, Paul Ehrke, Franz Erkel, Rudolph Frey, Antonio Ghislanzoni, Josef Giehl, Carl Hill, August Horn, Wilhelm Kalliwoda, E. Kosmaly, Vincenz Lachner, Moritz Nabich, Carlo Pedrotti, Rudolph Radecke, Carl Röss, C. A. Riccius, Dr. Hans M. Schletterer, Marie Schmidlein, Joseph Schütty, Hermine, Spies-Hartmuth and Talazac.

WAGNER AND BEETHOVEN.

THE "Allgemeine Musik Zeitung" in its number for January 5 publishes a letter from Richard Wagner dated Paris, 1841, to Karl Gottfried M. Winkler, the vice-director of the Court Theatre at Dresden, better known as a translator and editor under the name of Theodor Heil. In this long epistle Wagner asks Winkler to find a publisher for a book which he was contemplating. He states that Anders, the librarian in Paris, had for years been collecting notices and notes respecting Beethoven, and that he possessed many new and unknown details respecting Beethoven's family and early life, which he had been intending to use for a biography of Beethoven, when Schindler's book appeared. This work, however, was not only poor in facts and badly written, but failed utterly to give an adequate view of the artistic life of the great composer. Still the success it met with was a proof of the readiness with which the public would receive a new and worthy biography of the master. Anders, from pressure of business and want of facility in such work as writing a biography, was unwilling to undertake the task, but would transfer all his material to Wagner, discuss every point with him, but leave the actual writing to him. Wagner then states the plan agreed on by himself and Anders.

Our biography of Beethoven will form a book in two volumes of thirty sheets each, medium size, and contain in befitting language, occasionally marked by an elevated tone, an adequate and complete history of the artistic and civil life of the great master. By avoiding all padding and pedantic quotations our book will resemble rather a grand Artist Romance than a dry enumeration of chronologically arranged dates and anecdotes, but with all this there will be in it nothing that cannot stand the most severe historical criticism. At the same time, interwoven with the historical exposition our book will contain a thorough discussion and characterization of the great musical epoch which Beethoven's genius created, and which his works have spread abroad. The biography will also comprise a complete catalogue of Beethoven's compositions in chronological order, with facsimiles, &c. It will be the fullest and most complete work that can under any possibility appear on Beethoven.

Wagner adds that the honorarium is to be 1,000 thalers, and that Anders wants a quarter of this in advance, or as soon as an extended plan of the work is sent on. He requests Winkler to lay his proposal before Arnold, the publisher, in Dresden.

Wagner's admiration for Beethoven is well known; and with what love and appreciation he would have completed his task can be surmised from his "Fest-

schrift" on the centenary of Beethoven's birthday, and from the "Besuch bei Beethoven," written during this visit to Paris in 1841, when he was in the deepest distress and anxiety.

THE PSYCHICAL EFFECTS OF MUSIC.

BY C. AND P. LOMBROSO.

(Concluded from our last.)

QUESTION VI. How do you comprehend music? Comprehend (*capire*) is used in the sense of grasping the framework of the music, of seeing what is to come and why?

Mrs. Vic.: "I do not comprehend it in that sense. I often expect one thing, and another follows. This compels me to seek for a reason of the unexpected result."

Mr. Bersezio: "When I concentrate my attention I become filled with the idea of the author, and seem to know beforehand the phrases I hear."

Mrs. S.: "Music gives me the idea of a curved line, where one vibration succeeds another, but I do not feel the relation of the beginning to the end." She adds that often before turning a page she imagines what the following phrase will be.

Professor Porro: "In Wagner and Beethoven I admire the spontaneity of their attack and the facility of their conclusions. They are as they should be, yet I do not expect them at first hearing. I believe I have the faculty of not losing the thread of the melody in the development it undergoes."

Mr. Bocca: "I foresee up to a certain point, just as in a speech I foresee the conclusion from the premise. The more unforeseen and novel the conclusion the greater is the interest and enjoyment."

Mr. Marco Calderini: "I comprehend the sequel of the phrases before they are developed. It seems that a certain sequence and no other is inevitable."

Two others reply that they comprehend in the sense above given. Of twenty replies, the average is 40 per cent. that understand in this sense.

Question VII.—Have you a musical ear? Do you know persons who have a musical ear and do not feel musical impressions? Or persons who feel such impressions and have no musical ear?

Mrs. Vic.: "I have a musical ear. I know many who do not have it, yet feel music. I know only one who has a musical ear and does not feel musical impressions."

Mrs. Besso: "I have not a good ear, and can remember music once heard only for a short time. My brother has an extraordinary ear, and does not like music. My husband loves music and has no ear. That's all I can say."

Mrs. B.: "I have a musical ear. I cannot bear any false intonation; it irritates my nerves."

Mrs. Ida S.: "I have an ear, but it requires an effort to remember an entire piece. Sometimes it excites sensations that I cannot retain, and, again, a melody will, against my will, torment me for days. The more effort I make to comprehend the longer I remember."

Mrs. A.: "I have a good ear, and after a second hearing I can play the motives on the piano. I know many persons who have no ear, and some babies with phenomenal ears, that follow a change of keys on the piano."

Mr. Y.: "I know a pianist of exceptional force, and yet music does not make her vibrate a fibre."

Mr. Vittorio Bersezio: "I do not know one note from another, yet faulty intonation annoys me. I feel musical impressions immensely."

Prof. Francesco Porro: "If to remember music and not feel it is to comprehend it, then 99 of every 100 Italian singers are in this condition; they can remember an entire opera and never think of the author's meaning. The opposite case of persons who feel music and cannot recall it is less common. For a person who has a good ear not to understand music arises from lack of musical education."

Mr. Giuseppe Bocca: "I do not believe that anyone can have an ear and not comprehend music."

Mr. Samuel Levi: "My ear is well trained and I can discern the tonality of a piece. I know lots of people who have an instinctive taste for music yet have no ear, and go terribly out of tune."

Prof. Marco Calderini: "I know intelligent persons who can appreciate music and have a very limited ear, or almost none at all."

We omit quotations from various published observations except that of Weissman, who writes: "The musical nervous vibrations act on the soul as on an

instrument; the more perfect the instrument, the greater the effect."

The investigators to whom we are calling attention sum up thus: "It seems then certain that music causes physical and psychical sensations that are determinate and universal. These sensations differ in number, and also according to age, sex, conditions, and musical gifts. In general they are more emotional than intellectual; emotional in women, intellectual in men, and more vivid in youth. They are, in general, manifested physically by shivers, tears, flushings, rise of pulsation, exhaustion, hunger, need of motion or repose, and psychically by intellectual excitement, melancholy, tenderness, visions, amnesia, association of ideas, &c. Less frequent are the cases of persons who comprehend music and appreciate its technical side, most frequent the cases of those who remember music, and can recall the impression made of hearing it, and this is most vivid in those who comprehend music. Finally an ear for music has no relation to musical knowledge; many without an ear enjoy music, and many with excellent ears do not."

Without being hypercritical, it seems to us that the questions are lacking in precision, and the answers too vague. The number of persons questioned is far too small, and although in most cases the sex, nationality and profession are indicated, the real "personal equation" of the respondents remains unknown.

A CABLEGRAM.

BERLIN, January 21.

Editors Musical Courier:

Mary Howe-Lavin and William Lavin scored big successes at their concert here last night.

OTTO FLOERSHEIM.

Northwestern Conservatory Concerts.—Three concerts were recently given at the Northwestern Conservatory of Music at Minneapolis. On January 4 the pupils were heard in an attractive program, and again on the 10th. A vocal recital was given by Miss Butler and Director Marshall last Wednesday.

At Greencastle.—A Chopin evening was recently given at the School of Music of De Pauw University by Miss Caroline Dutton Rowley, assisted by Miss A. M. F. Ernie and Mr. W. H. Jones.

A Promising Pupil.—Miss Sylvie Riette, who is studying grand opera with Mrs. d'Arona, recently sang at Bridgeport, Conn., and secured strong praise from the local critics. She is the solo contralto of Trinity Church, Jersey City.

Musical Union Fined Damrosch.—Unless Conductor Damrosch refuses to pay the fine of \$30 imposed upon him by the Musical Mutual Protective Union Board of Directors at the meeting held yesterday forenoon in the headquarters of the association the Hegner incident may be said to have been finally settled.

Mr. Damrosch was charged with having violated a by-law of the union of which he is a member, by allowing a non-union musician to play at concerts given by him on November 11 and December 16 of last year. Several of the Symphony Orchestra, the whole seventy-nine being present, and among others Messrs. Brodsky, Schade, Wehner, Deis and Hereford, stated that they only played with Mr. Hegner, the cellist in question, after Mr. Damrosch had assured them that he had permission from the board to engage Mr. Hegner.

In defense Mr. Damrosch stated that he quite expected the board would extend to Mr. Hegner the same courtesy Mr. Brodsky had received. As, however, he did not deny the truth of the charges the board find him, as fixed in the by-laws, \$10 for the first offense and \$30 for the second, giving him until next Thursday to pay.

The charges against the orchestra of having violated the by-laws by playing with Mr. Hegner were also considered. In order to avoid an awkward precedent the fine of \$10 per man was imposed, but was remitted on consideration of the fact that they had played under a false idea of the circumstances.—"Herald."

Sunday Music.—It was Melba night at the Metropolitan Opera House last Sunday evening, and this singer received a most flattering reception; in addition were Miss Domesnech, Maugière, Ancona, and the orchestra under Seidl.

At the Damrosch Sunday concert the second part of the program was made up of selections from "Philemon and Baucis," sung by Mrs. Arnoldson, Scalchi, Vignas and Plançon. Anton Hegner played the Golterman concerto in A minor, and the orchestra gave the ballet music from "Samson and Delilah" and the "Coronation March" from "The Prophet."

Russell-Perugini.—Lillian Russell and Mr. Perugini (John Chatterton) were married last Sunday morning in Hoboken.

RACONTEUR

FROM the rude mediæval miracle play to the veiled symbolism of Maurice Maeterlinck is a far cry. Yet as I sat in the Berkeley Lyceum last Friday night listening to the performance of the Belgian Shakespeare's "Les Aveugles" I could not help thinking that centuries are bridged over by art and that with latter day drama it seems to be a case of what J. K. Huysman would call "A Rebours." The pendulum swings to and fro over the abyss of time and after Sardou—Maeterlinck.

Don't forget what Stendhal (Henri Beyle) said about romanticism and classicism. The former he defined as "the art of presenting to people the literary works which in the actual state of their habits and beliefs are capable of giving them the greatest possible pleasure; classicism, on the contrary, is the art of presenting them with that which gave the greatest possible pleasure to their grand fathers."

Isn't that pungent and truthful?

The performance Thursday night last at the Berkeley Lyceum, given by Franklin H. Sargent's students of the American Academy of the Dramatic Arts, was an exceedingly interesting one for the student of human nature. The house—well, 'pon my honor, the audience that filled the house was as severe, as critical, as representative an audience as ever crowded a first night at a regular professional affair.

I enjoyed myself thoroughly. It was all so real and so earnest. I saw the old guard of critics clustered about, intent on Maeterlinck's "precious" production and evidently trying hard to look cynical. But they enjoyed everything, even the amateurish acting. When the wooden partition was smashed in with so much realistic vigor in "A Duel in Wall Street," I saw Mr. Dithmar smile at Mr. Fyles, and I knew then that your stern professional critic has some humanity left in his flinty bosom.

Lots of people one knows were there. I saw Daniel Frohman and his sisters in a box, and I also noticed that the bright and very clever acting of Carolyn Kenyon attracted the attention of the baldheaded sage of the Lyceum Theatre. I don't wonder. The girl is very pretty and has lots of manner.

"In Time," the first play, made me think of the good old days of the villain seducer, the baby, the strong-hearted husband, and the wife who alternately gasps, sobs, sighs, smiles and shrieks. However, the babe was "In Time," and the curtain fell amid applause.

Louise Closser was too intense, and "A Lackey" forgot his lines, funny to relate. He had to say: "M. Le Marquis," or "Madame La Duchesse," but fright glued his tongue to the roof of his mouth. He should begin with thinking parts, so as to get broken in gradually. Then, too, the "Count di Maragliano's" imperial was too palpable. But these be trifles.

Maeterlinck's stage directions and lines for "Les Aveugles" were not very closely followed. Yet it was effective, the whole scene reminding me of one of Edward Burne-Jones' dank and dismal wood interiors wherein slimy things do creep and crawl. One old man in particular, whose make up reminded me forcibly of the late Franz Liszt, quavered and quavered until my spine grew chilly.

These performances attract many amateurs as well as professionals. I saw pretty Miss Belasco, one of David's daughters, who watched the stage with the practiced eye. She, too, has a touch of the fever. Capt. Alfred Thompson looked on with interest, while Robert Taber seemed very curious. Melzer, the critic, sat through the Maeterlinck play with evident interest, while two young men back of me laughed at the three praying women. The Belgian, I fear, needs a picked, a very picked, audience.

Now as to "Les Aveugles." Here is the story, with the most delightful and "precious" stage directions imaginable:

The characters of the play are twelve blind persons, six men and six women. They are disclosed sitting on the ground. It is night. The moon rises. The landscape is damp and sad. They are on an island at the mouth of one of those sluggish rivers that run between flat banks in the Netherlands. The sea is near. The twelve blind people have been led there by the almoner of their asylum, who has left them, bidding them await their death until his return. The priest is in the background lying dead under a tree; but the blind people do not know that he is dead. They go on waiting and waiting; they wonder where he can be;

they become alarmed, and finally one of them stumbles against the corpse. But whose corpse is it? They go through the roll call, and as all answer except the priest they conclude that the corpse is their guide.

The sensation of creeping, subtle fear is produced—the "frisson"—the shudder of Baudelaire is intensified. It is an orchestration of one of the oldest primal feelings, the fear of the dark, the horror of loneliness. I know that Maeterlinck intended to convey in addition to this the idea that sightless though we all be as to the future, yet we must guide ourselves through the quagmires of doubt and despair and reach the land of belief where the light is, even though it comes as the little purple rift of light did to one who was not wholly blind, yet it is nevertheless light.

"Les Aveugles" may mean all this and more, too; what principally concerned me was the intense impression of horror produced even by the simplicity of speech. The blind people converse in monotonous but rare phrases. They do not say, "I see," but "I hear." "I must talk," says one, "for when I do not talk I am afraid." "I hear that you are young and beautiful," says another, "I know not, for I have never seen myself."

Then there are vague alarms caused by the fear of things that fly and float in midair. Three praying women pray and croon. They are like the three infernal sisters. Their stifled babble wounds and flays the nerves. The youngest blind woman smells the perfumes of flowers and a blind man follows her trail and gathers them.

The work is made up of pitying, tender touches, delicate shades and deeper tones as the action merges into the tragic. It is all new, all very dreadful, perhaps morbid, but it is not my rôle to ask why or wherefore. I wish to present to you simply my sensations—a critic should do no less. That it represents any time, that it is a picture of manners, no one pretends. Maeterlinck has garnered in exquisite fashion sundry emotions. To us he presents these in a wholly original manner. I care little for his symbolism, but much for the intellectual and emotional titillation. After it was all over I felt like going out under the dome of heaven and shouting "Ta-ra-ra-boom-de-ay" as a relief from the stress and strain on my nerves.

I asked Dithmar, the well-known dramatic critic of the "Times," which thrill he liked the best, the Belgian or the Gothamite. His looks answered. To furnish incidental music for "Les Aveugles" would require the composition of a man whose brain was leprous, and the orchestra should be composed entirely of crétiens. And what shuddering harmonies!

But this lovely fantastic nightmare was naturally not done full justice to by Mr. Sargent's neophytes. There were changes and cuts, and where was the dog and the baby? Then, too, in the original no one dies. The priest is dead of course, but death does not mercifully relieve the poor groping wretches of their miseries. The ending lost consequently much of its power. Yet I shall not be too hypercritical. The young people did remarkably well with this gruesome dream of the Belgian wonderworker, and the dramatic sketch that followed it, "A Duel in Wall Street," while it brightened up the gloom, ended strangely enough with quite a modern note: "You will not leave this room except over my dead body," says "Maitland" to "David Drawn." "Mr. Drawn" ten minutes later actually does so, and the curtain falls on the agonized features of a disappointed typewriter.

Homely stuff, to be sure. Whoever made it has ability enough to shake off the cloak of anonymity. Young Brandon Tynan in this piece gives great promise.

I wonder where the Decadents are drifting. At last accounts they were developing the odor sense, and by a synthesis of the arts would gain by the new grouping a fourfold gleam of beauty and pleasure. Tone, color, marble, verse, perfume combined, are we not fast drifting into the decadence of the individuality of the arts?

With tender pen I now write a few lines about that musical bantling of the "400," "The Maid of Plymouth," music by Thomas P. Thorne, book by Clay M. Greene (and Augustus M. Thomas?), produced at the Broadway Theatre last week. I won't deny that there were bits that I enjoyed. Some of the dialogue is good, the lyrics are excellent (at times), and while the music is tenuous, yet I've heard worse. Surely this will not be construed as severity. "The Bostonians" did good work, and Barnabee, Cowles, Hoff, George Frothingham, Peter Lang, Jessie Bartlett Davis, her sister Josephine Bartlett, Margaret Reid and Bertha Walzinger tried to galvanize the delicate child of Mr. Thorne's muse. I must credit Miss Walzinger in particular for giving a very animated and clever reading to rather an impossible character, and I must again pay my compliments to Mena Cleary for the graceful manner with which she received floral trophies. Of that top note of hers only Sam Studley and Heaven know the secret. Mr. Studley always deserves a good word. He is the captain of this

musical ship, and when his hand is on the tiller I never fear harmonic reefs or melodic rocks

Perugini getting married to Lillian Russell reminds me of that old story which Belle Cole, the contralto, tells. About six years ago the good looking signor arrived at Liverpool and had his trunks brought off the steamer and opened for the inspection of the custom officers. It seems that Perugini had provided himself in New York with a quantity of tooth paste, which paste was contained in small metallic tubes, each about 3 inches in length. These harmless machines lay on the top tray of one of the trunks.

"Ullo," says the customs officer, riveting his eagle eye upon the tubes. "Wots this we 'ave 'ere?" Perugini, being slightly deaf, did not catch the inquiry; besides he was busy about something else. This made the vigilant officer still more suspicious. "Oh, hi say," cried the wary functionary; "this'll never do, ye know; 'ere's a lot of contraband harticles, as I'm a livin' man! 'Enry," he called to a messenger, "run upstairs to th' hawfice and haxe the hinspector to come down a bit."

When the inspector came down he handled the metallic tubes with exceeding caution. Mr. Perugini in the meanwhile was wondering what it was all about.

"Wot's your name?" asked the inspector.

"Perugini, Signor Perugini," said the artist.

"Perrooginny, eh? What 'ave you got in these 'ere shells?"

"Tooth paste, that is all."

"Oh, tooth paste, that is all, eh? It looks like tooth paste—yes, very much like tooth paste!"

Unfortunately, just at that moment, one of the tenor's friends happened by and inquired, "What's up, Chatterton; anything wrong?"

"Ha! I thought your name was Perrooginny," said the inspector suspiciously.

"Well, so it is," exclaimed the signor. "It is my artistic soubriquet. My other name is Chatterton."

"So you've got a halias, 'ave you?" cried the inspector. "Now don't try to come it hover me, young man, for I'm too hold a bird to be caught with chaff. You can't play none of your Nihilist games 'ere. This 'ere stuff ain't tooth paste at all. It's dynamite; that's what it is, and you are an Irish dynamiter."

In vain Perugini protested and expostulated that he was not Irish nor a dynamiter, but a tenor. Several constables were sent for, and were about to march him off to jail, when the steamer captain interfered. He knew Perugini, and vouched for his freedom from all the snares and entanglements of anarchy. But nothing the captain swore to or said could shake the inspector's conviction that the metallic tubes contained dynamite. So the tubes were confiscated, and in less time than it takes to tell it they were dropped off the edge of the pier into deep water. With an angry and anguished heart Perugini went on his way to London, and before breakfast next morning he was on the street hunting for a chemist's shop where he could get a good dentifrice.

I think that I told this once before, but it is good enough to repeat.

Vladimir de Pachmann gave his third and last recital of this present series in Chickering Hall Tuesday afternoon of last week. The house was crowded. He seemed in good form.

He played the C sharp minor sonata of Beethoven excellently and with little rubato of the Chopin sort. Of that master's works he gave a sweet nocturne in F, seldom heard; the barcarolle in F sharp, the A flat prelude and a beautiful prelude in G sharp minor; also a valse in F, which he spun out so deftly that he had to return and play the G flat etude ("The Butterfly") and the famous study in double notes. But the metronome was set at a high figure in the little pianist's brain. He galloped through everything at a breakneck speed, spoiling the middle portion of the barcarolle.

The coda, however, he played superbly. A Liszt sonnet, an etude, "Harmonies du Soir," the B minor ballade and mazurka, all very Lisztian indeed, closed an interesting afternoon's music.

Pachmann never played more brilliantly, and it therefore seems a pity that his fortes should be forced at the expense of euphony; but he is a rare and singular artist, despite his perversities and morbidities. He is the orchid among other pianists; something strange, exotic.

Little new at the Opera last week. "Die Meistersinger" was repeated Wednesday night, and Emma Eames showed great improvement as "Eva." She was more "ingenue," less sophisticated and looked the part better. Friday night Melba sang "Juliet" to Jean de Reské's "Romeo." The house was overflowing, and Melba had a triumph. She sang the valse exquisitely, but there it seemed to stop. As a characterization her "Juliet" fell far below Emma Eames', and the fourth and fifth acts were

constrained, colorless and far from poetic. Eames is an ideal "Juliet" and Melba is not. Voila tout!

Jean de Reské was quite ill, but acted nobly. As a well-known actor said to me, "That 'Romeo' has no equal on the theatrical or operatic stage to-day." This is actual truth. He is the ideal high-born lover of Shakespeare.

Saturday afternoon Act II of "L'Amico Fritz" and "Cavalleria Rusticana" was given with Calvé. Monday night last, "Carmen," and also at a special matinée Thursday afternoon next. To-night, "Semiramide;" Friday, "Tannhäuser," and Saturday afternoon, "Die Meistersinger." Monday night, "Marriage of Figaro," and February 5 we are promised "Werther."

Plançon I saw twice last week to advantage, as "Henry the Fowler" in "Lohengrin" and as the "Friar" in "Romeo and Juliet." His methods are most finished.

Perugini gave a jolly farewell bachelor supper to his friends last Saturday night at the Maison Felix on West Twenty-fifth street. A lot of well-known artists and newspaper men attended. I saw "Gus" Kerker, Charlie Byrne, Leander Richardson, Ted Peiper, Eugene Cowles, Barnabee, McDonald, of the Bostonians; Ed Hoff, the tenor of the same company; Dr. Holbrook Curtis, Mr. Bristol, Marshall P. Wilder, F. A. Schwab, John Schoeffel, Hillary Bell; Mr. Baker, of the "Herald;" Digby Bell, Eliot Gregory, George W. Lederer, Cheiro, the palmist, and others. Lots of singing, talking and good eating.

Next week I will publish a full account of the recent meeting of the Calomel Club. My old friends, the critics, Flotsam, Jetsam, Philkins, Kaustic and the rest of the crowd were all present, and the meeting was a lively one. Au revoir.

Mrs. d'Arona's Answer to "Pupil and Teacher."

THE "Pupil" states in THE MUSICAL COURIER of January 3 that my statement, "Lamperti's voice was too small to use outside of teaching," must mean that "singers who do not possess volume enough to be heard in a larger room than a parlor do not use the throat correctly." Who said he could not be heard in a larger room than a parlor? Can it be proved I ever made such statement or hinted at such a thing? One thing is certain: where such ignorance prevails concerning the great masters and the duties of the Italian singer, I must take nothing for granted in my articles, but explain as I go along. To sing in Italy means grand opera. The concert room is comparatively unknown and until recently was never known. What voice Lamperti possessed would have made the fame of a less ambitious man in concert or oratorio work outside of Italy, and in this country his voice would have probably been called robust; but that meant nothing to him.

Had he possessed the voice according to his standard of volume necessary for the rôles in grand opera in Italy he would never have gone upon the stage. Firstly, because it is no honor to be an opera singer in Italy outside of artistic excellence (since only the lowest and commonest who have beautiful voices go upon the stage) and no one of good Italian family ever dreams of such a thing, and secondly, from his marvelous development under his master Trevalzi into the teacher, who has formed and molded the voices of some of the greatest singers that ever lived, his fame spread far and near with almost his very first pupil—and what greater honor could he desire? I imagine it is in the "Garrett" alone we hear these "very small voices." Certain it is, I never accused my master of any such thing, and by saying "too small to use outside of teaching," I was speaking from the Italian standpoint, and in that sense public singing is nothing more or less than grand opera. Then, again, the statement that Lamperti must have had "a thin, squeezed, hard or pressed voice, caused by wrong use of the vocal organs," and again "for all very small voices have these qualities" proves an ignorance almost incredible.

If, as is further stated, "musical tone, power, voluminousness, resonance can be developed from all healthy vocal organs," then every human being without exception possessing the same must be a "powerful, voluminous" singer and possess "musical tone," since "nature has given everyone a throat, larynx, palate—in fact, all the vocal organs made upon the same principle—(why not have consulted a medical book and have named them? it would have looked grander). "There may be deformities, there may be weak lungs" (we are glad to learn there are exceptions; why could not Lamperti have had the benefit of the doubt, poor fellow?), but there are very few people, if any, having the knowledge and ability to breathe correctly," &c., who "cannot produce a voice of such volume as to fill an ordinary concert hall with resonant tone. Most undeniably some will have more powerful voices than others," &c.

Really, is that possible? Then why after such an ad-

mission try to argue the contrary? If it had not been for what I am now going to write I would not have noticed this writer's ridiculous attack on a man whose fame neither he or I can affect with either praise or censure; and as a musician said to me yesterday: "Writers of such articles only hurt themselves." And now for the teacher of the voice in the "Garrett." He says in this week's issue that there is "an army of charlatans and quacks," and that there are few, if any, "who do not need Garcia, Lamperti or any other method as a cloak." We will stop right there. "As a cloak." Yes, indeed, he speaks the truth. It is just this "cloak" that I have attacked in the name of Lamperti for some time.

When one wears a "cloak" it is generally done to cover something not wished exposed, and had the writer said no more he might have been credited with speaking the truth; but though he left it for his pupil to commit the blunder of attacking the method of a man like Lamperti, he has sufficient assurance to attempt giving the public the impression that he himself is by far superior to any of these illustrious men. If the writer takes such an exalted stand, something of his excellence should certainly appear in his own voice, especially when so much is to be expected of him from such expressions, but, strange as this may seem, one is doomed to disappointment.

At a benefit concert last winter I heard him sing Wagner's "Evening Star," and the emission of his upper tones were so "squeezed" (that is the word, Mr Garrett, is it not?) that he almost choked with the strain, making it painful to not only look at him, but to listen to his efforts. Yet he considers it a crime to be a legitimate pupil of a famous master (against charlatans, it is all very well), and writes as though it was something against a teacher; perhaps it is because he cannot point to a famous master himself, and finds it policy to cry down those who can. Rest assured it would be different were the cases reversed. Lamperti's fame extends for over half a century, but since the writer takes exceptions to him and accuses him of "teaching wrong ideas of vocal art," or that "full knowledge was not obtained" (and eleven years' study ought to settle that question), I will let him read a testimonial from another famous master, Antonio Sangiovanni, written as a guarantee of efficiency to the Italian manager Trevesan.

TESTIMONIAL.

Il sottoscritto avendo occasione di udire la Signora Florenza d'Arone, dichiara, che possiede una bellissima, e robusta voce di contralto, ed avendo anche passato diverse opere colla suddetta signora, ha potuto persuadersi, che può ottenere onorata carriera, perchè adotta agli oratorj, ed ai concerti, nonché all'opera avendone date prove sufficienti nei più buoni teatri in Italia, dove il suo successo è stato entusiastico e legittimo.

ANTONIO SANGIOVANNI.

MILANO, Augusto 21, 1890.

TRANSLATION.

The undersigned having had the opportunity of hearing Signora Florenza d'Arone declares that she possesses a most beautiful contralto voice of great power, and as he has also reviewed several operas with said lady, is convinced her career will be crowned with honor, because she is equally adapted to oratorio and concert, and as an operatic artist she has given sufficient proof of her ability in the best theatres of Italy, where her success has been enthusiastic and legitimate.

ANTONIO SANGIOVANNI.

MILAN, August 21, 1890.

I have no intention of being brought into discussion with any or every one who, under the ruse of attacking Lamperti (whom they know nothing at all about), try to get themselves advertised. Alas! fame and success are bitter pills for rivals in any field to swallow, and on that basis I could have any teacher in the country my antagonist with cleverly concealed motives.

The "method" one teaches would be a useless statement (since teachers are known by their work) were it not for the inquiries which are made concerning it, and if one has a method and it is as well known and as well tried as either the "Lamperti" or "Garcia" methods it need not, it seems to me, be concealed, for the danger of being called "immodest" by the envious. I again repeat what I have so often written before—"It makes no difference whether one teaches a 'Lamperti,' 'Marchesi' or an 'Uncle Sam's' method, provided it is the straight, sure way to the maximum of perfection"—for the method one teaches is but the means employed by each individual teacher, according to her or his own ability to interpret it and make it applicable to the intelligence of individual pupils good and bad. The very same method taught by different teachers varies, according to the individual intelligence, disposition, adaptability and fitness in knowledge, temperament and health of each teacher. Some teachers may be so unfitted by nature for teaching that in spite of having studied a perfect method they prove total failures.

Others with the exceptional gifts for imparting knowledge, who love their calling, and are never tired studying out the problem of simplifying the necessary work to the pupil's comprehension, constantly develop new beauties of ability until their usefulness is over, when the intelligent pupils continue the work, according to his or her own enlightenment of study, thought and stimulated intelligence. The first requisite for the honest teacher is the bone and muscle of a perfect method, and the next temperament and quick natural ability to interpret and impart it to a pupil.

FLORENZA D'ARONA,

The Authority on Lamperti the Elder,
124 East Forty-fourth street,
New York.

Weimar Letter.

WEIMAR, January 4, 1894.

WEIMAR needs no introduction to the readers of THE MUSICAL COURIER.

The little Thuringian city has for many years been known as one of the musical centres of Germany. It has been, and still is the home of some of the most eminent musicians of the world.

The most prominent among the illustrious names which have contributed to its musical standing and reputation is that of Franz Liszt.

He immortalized Weimar, and the city is justly proud of having been his home.

During the latter years of Liszt's life, when he began to take such a fatherly interest in promising young musicians, and to devote so much time and attention to teaching, pilgrimages were made to Weimar by aspiring young pianists from all parts of the world. All classes and kinds of musicians came to worship at the shrine of the great master.

His school of piano playing has turned out more great pianists than all other schools.

During these years hardly a city was oftener mentioned in the musical literature of the day than Weimar.

But since Liszt's death in 1886 it seems to have been dropped into the background somewhat, as far as current musical events are concerned. Hence a few words in regard to its present musical standing will not be out of place before chronicling its musical doings.

The death of Liszt was of course a great blow to the city, but by no means its death blow. In opera, concert and musical instruction it still offers better advantages than any other city of ten times its size. Weimar has only 25,000 inhabitants.

It is the home at present of Richard Strauss, the composer and conductor; Carl Halir, one of the greatest living violinists; Bernhard Stavenhagen, Liszt's last pupil and a great favorite of the master; Eduard Lassen, composer, known to the world chiefly by his songs; Conrad Ansoerge; Anna Senkrah, our young countrywoman who has won fame throughout Europe as a violinist; the Von Bronsarts, the Von Mildes, and many others more or less known to the musical world.

The Weimar Opera has had a glorious record and is still worthy of its reputation. The conductors are Lassen and Strauss. The leading artists are: Mrs. Stavenhagen and Miss Finch, sopranos; Miss Tibelti, contralto; Giessen and Zeller, tenors; Schwarz, baritone, and Bucha, basso.

Mrs. Stavenhagen has a sweet, sympathetic voice and a very pleasing delivery.

Miss Finch is a young dramatic soprano of much promise and a general favorite here.

Giessen, the lyric tenor, has an excellent voice in the upper register, but he is lacking in dramatic ability and his intonation is not always good. He is a great favorite in court circles; this is perhaps due less to his abilities as a singer than to the fact that he is a great nephew of Charlotte Buff, one of Goethe's first loves and the heroine of his romance, "Werter's Leiden." Giessen's name is really Buff.

Zeller, though he has not Giessen's beautiful high tones, has a very pleasing voice, and he sings in tune, and is a good actor.

Bucha, one of the youngest members of the Opera, is the possessor of a fine bass voice and is very musical. The orchestra is good. The repertory is large and varied. On the whole, lovers of opera in Weimar have little to complain of.

The general intendant is Hans von Bronsart, a musician of considerable reputation. As to concerts, there is no dearth of them here. First in importance are the concerts in the theatre, of which a series is given during the winter under Strauss. Then there are numerous chamber music concerts, recitals, &c., in the Erholung-Saal, a hall with excellent acoustic properties. And from time to time there are church concerts under the direction of Müller-Hartung, the director of the Weimar Conservatory. At the last theatre concert the following program was rendered.

The soloists were Hugo Becker, of Frankfurt, 'cellist, and Mr. Schwarz, baritone:

Vorspiel to Calderon's "Life a Dream" (new).....F. Dräsecke
Concerto for 'cello (new).....A. Bazzini
Hugo Becker.
Aria of "Lysart," from "Euryanthe".....C. M. v. Weber
Mr. Schwarz.
Sonata for 'cello and piano.....P. Locatelli
Hugh Becker.
Lieder.....H. Sommer
Mr. Schwarz.
Symphony No. 3 ("Eroica").....Beethoven

The event of the evening was Becker's 'cello playing. In the concerto he was not so effective, but with the old Locatelli sonata he created a furore. It is seldom that an artist is so applauded by the Weimar public. He was twice encored. His brilliant technic, faultless intonation, sympathetic tone and broad and noble phrasing stamp him an artist of the very first rank.

His bowing technic in particular is superb. I noticed that in playing pianissimo passages he used a great deal of bow. This gave a peculiar charm to his tone. The Loca-

telli sonata is admirably adapted to the 'cello, and gives the performer a splendid chance to display his abilities as a virtuoso.

The symphony received under Strauss a masterly interpretation.

Strauss is undoubtedly one of the greatest living conductors; he has absolute control over every man in the orchestra.

The following evening Becker, with the assistance of Strauss, gave a recital in the Erholung-Saal, at which the following Beethoven sonatas for 'cello and piano were played:

Op. 5. Sonatas in F major and G minor.

Op. 69. Sonata in A major.

Op. 102. Sonatas in D major and C major.

Five Beethoven sonatas in one evening, unless remarkably well played, would be too much for an audience with ordinary powers of endurance; but as performed by these two artists, the program proved none too long.

The previous evening Becker had proved himself to be a great virtuoso. His interpretation of the Beethoven sonatas showed him to be also a thorough musician. Altogether he is a remarkable young man. At the close of the program he received an ovation. For a long time no 'cellist, not even Klengel, has had such success here.

Beethoven's growth musically is strikingly shown in these five sonatas. The one in F is charming, but it has a decided Mozart and Haydn flavor. The one in G minor is rather dry, and is hardly worthy of Beethoven. The other three show the great composer at his best; the last two especially are grand.

At the next theatre concert Joachim will be the soloist. Joachim was concertmaster in Weimar at the age of nineteen.

ARTHUR M. ABELL.

Pittsburg Notes.

JANUARY 15, 1894.

MR. EMIL HABERKORN has resigned as leader of the Duquesne Theatre orchestra on account of ill health. As a complimentary testimonial a number of musicians gave a concert in Duquesne Theatre on Thursday afternoon, the financial result of which will enable Mr. Haberkorn to sojourn in a more congenial clime until he has regained his lost treasure of all treasures—health. Mr. Haberkorn intends leaving for California in a few days. Probably no one person worked harder to make the concert a financial success than good hearted "Joe" Gettings, for he gathered in a goodly sum from tickets sold by himself personally.

The artistic success, however, is undoubtedly due to Mr. Haberkorn's successor, Mr. Adolph L. Rothmeyer, a new and welcome comer to Pittsburg. Mr. Rothmeyer gathered together forty-five players for this occasion, who played as they had never played before, for there was brought out of this "picked up" orchestra effects which surprised the players as well as the critics.

This was evidently the result of the intelligent conducting of Mr. Rothmeyer, who has received his daily lessons from that master of conductors, Anton Seidl, as Mr. Rothmeyer was with him for upward of seven years.

Should Pittsburg ever succeed in establishing a local orchestra Mr. Rothmeyer will be a valuable man to aid in its artistic success. The following is the excellent program:

Overture—"Egmont".....Beethoven
Orchestra of 45 of Pittsburg best musicians; Conductor, Mr. Adolph Rothmeyer, Musical Director, Duquesne Theatre.
Concerto for flute, G major.....Jadassohn
Andante Cantabile, Allegro Capriccioso,
Mr. William Fletcher.
Intermezzo—"Cavalleria Rusticana".....Mascagni
Orchestra,
Soprano solo—"When the Heart is Young".....Dudley Buck
Miss Bernice Agnew.
Piano accompanist.....Miss Adele Reahard
Piano concerto, G minor.....F. Mendelssohn
Miss Ethel Herr Jones.
Vorspiel, "Lohengrin".....Wagner
Orchestra.
Violin solo, "Legende".....Wieniawski
Mr. Adolph Rothmeyer.
Piano accompanist.....Miss Reahard
Suite, "Peer Gynt".....Grieg
Orchestra.
Baritone solos—
"Love's Tribute".....H. Moore
"Angel's Serenade".....Braga
Mr. Homer Moore.
Piano accompanist.....Miss Adele Reahard
Violin obligato.....A. L. Rothmeyer
"Huldigung's March".....Wagner
Orchestra.

The Whitney Opera Company sang and played here last week in the Duquesne Theatre to fine houses, both as to quality and quantity. The presentation of the "Fencing Master" was highly artistic as well as "tightistic." Laura Schirmer-Mapleson received a perfect ovation for her singing, as she was recalled and recalled after her several solo efforts. At the opening of the last act on Saturday at the matinee performance Mrs. Mapleson was presented with a beautiful bunch of Gloire de Dijon roses. She acknowledged the receipt of this nosegay to the audience, but upon further inspection a card revealed that the roses of January came not from the house, but the household, for they were the gift of the company. Mrs. Mapleson implanted a gracious kiss upon the cheeks of the blushing demoiselles, but drew a line or circle as to sex. For this osculatory impediment the gentlemen of the company showed signs of disapproval. In fact, the scene, although not found in the libretto, was one which caused a great deal of merriment to the audience. I suppose that little innovation can be charged to "business."

A very appropriate De Kovenian innovation at this juncture would have been for each of the tenors and basses to have sung "Oh Promise Me."

I understand that the Saturday evening's performance was the last in which Mrs. Mapleson would appear with the Whitney Opera Company, as she will take the rôle in a new play, soon to be given in New York.

ISMEN BISSELL.



European Headquarters of THE MUSICAL COURIER,
BERLIN W. Linkstrasse 17, January 2, 1894.

As you may imagine, the holiday week was not an especially auspicious one for either concert or opera. Everybody is too busy with his or her preparations for the festive days, and spending money goes for presents and not for tickets. In Berlin is this still more the case than in New York, and managers as well as concert givers know this so well that the principal concert halls which are engaged for each available day during the season are vacant during Christmas and New Year's week.

A few concerts of importance nevertheless took place, and of these I shall gladly give you my impressions. There was first of all the first evening of the second cycle (eight concerts are given in all during the season) of the Joachim quartet. It occurred last Thursday night, and although the Sing Akademie was well filled with the usual attentive and music loving audience, a falling off in attendance was still apparent. Not so, however, in point of enthusiasm, and this was deserved.

The program was exclusively from Beethoven and for Beethoven playing the Joachim quartet have no equals in the wide world. The great F major string quartet op. 135, the most popular one among the five last quartets of Beethoven, was the opening number, the *Lento assai*, was exquisitely sung on the four instruments, but the most enthusiastically received was the quaint finale with the motto, "The Difficult Decision, the *Grave* of which is intended to convey the momentous question, "Must it be?" while the humorous *Allegro* gives the answer, "It must be."

The string trio in D major, Beethoven's most exquisite, lovely and graceful as well as form-finished "Serenade," op. 8, held the middle place of the program. It was flawlessly performed by Messrs. Joachim, Wirth and Hausmann, and evoked so much enthusiasm that the pretty *Menuetto* barely escaped a *da Capo*, while after the no less charming *Allegretto alla Polacca* in F a repetition could not be denied. The audience went nearly wild over it even after the second performance.

The first of the Rasoumofsky quartets, op. 59 in F major, was the third and last number on the program. With this also I had no fault to find and was especially pleased with the difficult finale on the Russian theme. Being a critic, however, I suppose I must have to object to something or other, and on long reflection I shall put it down black on white that Kruse, the excellent violinist, is at times somewhat too cautious and discreet second to Joachim, or that his tone is not quite commensurate to that of his associates. Well, be that as it may, you see I succeeded in finding something to "point out" that might be improved upon. Put a critic before the statue of the Venus of Milo and he will "point out" to you that the bust is not sufficiently developed, if he be of the kind that likes much flesh, or that her big toe is too large, if he be a man who makes a specialty of liking small extremities. The parvenu, however, will buy it because he heard it was good, while the unsophisticated servant girl who has to dust off the goddess will wonder which of her predecessors broke off the arms of the piece of statuary and why such rich people will nevertheless keep the marble wreck in their front parlor. It is only the artist who will love the torso and find its charms incomparable and free from all blemish.

On the same evening of the Joachim quartet Lilli Lehman gave her second Lieder Abend at the Philharmonie

with a program entirely made up of songs by Robert Franz. She sang twenty of them and had to repeat several, which must have been a trifle monotonous; just as it was when I heard her go through a program exclusively made up of Bungert *Lieder*. There are mighty few composers who can stand this sort of test, and Franz, noble song writer as he is, does not seem to me to be one of them. Still I am compelled to state (from hearsay, of course) that "our own Lilli" succeeded in frequently arousing the enthusiasm of her very numerous listeners and that she was in excellent voice. Reinhold L. Herman, formerly of New York, is said to have furnished the accompaniments in most musicianly style.

The week's event, a real one, was the second concert of the Wagner Society, which took place at the Philharmonie on Friday evening, and at which "Young Siegfried," Richard Wagner's only son, conducted some of his father's works for the first time before a Berlin audience none too large and at first a trifle sceptic, but finally won over into his favor and applauding vigorously. For myself I must say that I rarely went to a concert with more genuine curiosity. La Mara's report from Leipzig about Siegfried's conducting was too enthusiastic, too womanish (excuse me, ladies), for me to take much stock in; but I was mentally wavering between Prof. Martin Krause's letter to me, in which he calls young Wagner "a born musician and conductor" and Anton Seidl's account of his unsuccessful efforts to initiate him into the mysteries of piano playing, efforts which were finally stopped by Richard Wagner in person, who was a natural born member of the "Society Against Cruelty to Animals." Well, the truth this time did not lay, according to my humble opinion, exactly in the middle, but somewhere on the outside of both these expert opinions. I imagine, in defense of Anton Seidl, that Siegfried Wagner, who was a rather tender, weakly boy, did not develop his musical qualities until he reached puberty. On the other hand, although it would be no more than natural that the son of Richard Wagner and the grandson of Franz Liszt (I don't mention the names of his mother and grandmother, for they were both only very clever, gifted, highly intellectual but not really musical women) should be "a born musician and conductor," I failed to find as yet in Siegfried Wagner more than a talent, not extraordinary but still plainly perceptible, for conducting, for making the orchestra reproduce his own readings of what probably others had taught him to read and a promise of good things to come in the future. It is not wonderful or even peculiar that this should be so, for first of all he is very young yet, only twenty-three, and he has only the last two years of his life devoted to serious musical studies. At first his mother and others thought that they discovered in the boy more of the architect than of the musician and consequently they tried to have his education run in that channel. The proof of his talent in that direction is the red brick baking oven which Siegfried Wagner constructed as a mausoleum over the remains of his grandfather, Franz Liszt, in the cemetery at Bayreuth. As a conductor he will in the future surely become much more famous than as an architect, and this is not saying much either. I am, however, entirely in earnest when I venture to predict that, to judge solely from last Friday's concert, Siegfried Wagner will ere very long become a really first-class conductor.

At first it did not look so to me. He began with his father's earliest overture to "The Fairies." The cold reception he received (they have a way of receiving or rather not receiving an unknown artist here in Berlin compared to which a Boston reception is a simoon) may have hampered him, for he was as pale as a ghost when he lifted the baton; then came his strange habit of conducting throughout with the left arm, a peculiarity to which the audience had to get used, and lastly the novelty and by no means greatness of the work chosen for an introduction may all have united in creating a somewhat distressing initial impression. Be this as it may, anyhow the overture to "The Fairies" fell flat. Nevertheless it is by no means an uninteresting work, and more especially so in view of the points of comparison it offers with Wagner's later works and the early influences that prevailed with him. I take it from the program book that Wagner composed the opera in 1832-33, at

the age of nineteen, but never cared much for it. It was first performed at Munich fifty-five years later, on June 29, 1888 (see THE MUSICAL COURIER of July, 1888, with an account of the opera and performance by Louis C. Elson, of Boston). The overture bears the date of December 27, 1832, and was for the first time played in Berlin at a concert of the Wagner Society under Klindworth on November 4, 1889.

The overture is in the key of E major, which shows that Wagner early recognized the brilliancy of this tonality, which he also chose for the "Tannhäuser" overture. The exterior form is entirely in the character of that of Weber's overtures, with the themes all taken from the opera to which they belong. The melodic formation, however, shows already plainly the later Wagner of the first period. The first ethereal figure in sixteenth, which later on becomes the principal theme of the allegro, has a similarity to one that occurs in the "Rienzi" and also in the "Faust" overture. Likewise the fiery theme of the finale shows marked resemblance to themes in "The Flying Dutchman" and "Tannhäuser."

But I must return from Wagner's work to Wagner's son. There was determination on his soft, a trifle effeminate, handsome face when he rapped on the desk for the beginning of the "Rienzi" overture, and this time it was a case of do or die. He did not die. On the contrary, he conquered the audience. The largely increased orchestra of the Philharmonie never seemed to me more obedient or sonorous than it was at this moment. The trumpet overture was given with great spirit, precision and verve, the left arm was forgotten or forgiven, and young Siegfried had conquered the many headed dragon which is called the "public."

The climax of his conquest and seemingly also of his reproductive abilities was reached, however, with the next following "Flying Dutchman" overture. There was really more than a touch of the old man in Siegfried in the way he indicated in advance and forced out from the orchestra all the points of his characteristic work. He was loudly cheered, and had to bow several times to spontaneous applause, long continued after the close of the overture.

As far as Siegfried Wagner was concerned, he seemed, as I said before, to have reached the limit of his abilities with these earliest works of Wagner. Possibly he has studied only so far and will master his father's later and other composer's works in the future. In his present status, however, the "Siegfried Idyl," that lovely first birthday present which the overjoyed and immortal father laid into his only son's little crib, was too much for him both technically and conceptionally. The orchestra was partly to blame for this, but not for the dragging, nay sleepy manner in which this cradle song was read, and the "Tannhäuser" overture likewise offered nothing startling or new, except that Siegfried conducted the Coda in broad 3-2 beats, which was new, to me at least. I heard the overture under Wagner himself at Cologne in 1872 or 1873.

Besides the principal attraction of Siegfried Wagner's first Berlin appearance as a conductor, the second Wagner Society concert offered some more in the shape of two distinguished soloists.

First Emil Goetz sang "Arindal's" mad scene aria from "The Fairies," and "Rienzi's Prayer," both with a good deal of pathos and voice, albeit he had to force his vocal organ into temporary obedience. The glorious voice of the great tenor is still extant, except in the highest register, but he has to force it and at the same time has to sing so carefully in order not to cause a break that at times his efforts become all too apparent and detract considerably from the pleasure of listening to him.

An unalloyed pleasure, however, it was to listen to Rosa Sucher's beautiful interpretation of Wagner's five "poems" for female voice, originally with piano accompaniment, of which the composer orchestrated the "Dreams," while the accompaniments to the other four were orchestrated in a masterly Wagnerian manner by Felix Mottl. Mrs. Sucher sang them with broadest and noblest expression and with fresh resonant voice. She was, of course, applauded to the echo and both the "Schmerzen" and the "Traume" she was forced to repeat.

Siegfried Wagner accompanied excellently. Yes, he will

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still become a *kapellmeister* in spite of his father's great memory. It is a hard lot to be a great man's son. If you don't believe it ask Herbert Bismarck and Siegfried Wagner.

On Sunday next, the 7th inst., the fiftieth anniversary of the first production of Wagner's "The Flying Dutchman" at the Berlin Royal Opera House will be commemorated by a model performance of that opera.

Emil Sauret, the quondam New York, later Berlin and now London violin virtuoso, is here at present and will give a concert at the Singakademie on the 22d inst.

The Royal Opera House intendency have finally abandoned the "theatre carriages" which up to the present time were sent around to gather up and bring to the stage door all the female principals who were concerned in the evening's performance. The custom dates back from the times of Frederick the Great who was his own operatic intendant and who took so much interest in the matter that he saw to it that even the last ballet girl was brought to the opera house in time to dress for the performance. Berlin was small then and the royal carriages were made use of. Now things are different.

Elise Kutschera recently gave a successful concert of her own at the beautiful hall of the European Hotel at Dresden. She sang a varied program in which figures the "Desdemona" prayer from Rossini's "Otello," Wagner's "Dreams," *lieder* by Bradsy, Chopin and Franz, the "Mignon" romanza, the Largo by Händel, Sullivan's "Lost Chord," and songs by Schumann, Rubinstein and Gounod.

The critics praise the artist's sympathetic, sonorous, sweet voice, the excellent training and the art of phrasing and enunciation.

Berlin is going to lose one of her most useful and charming operatic as well as concert singers. Miss Elizabeth Leisinger is engaged to marry the burgomaster of Esslingen. I saw them at the Wagner concert and—I envied him. Her place at the Royal Opera House at the close of the present season is to be taken by Miss Gadsby.

Verdi's "Falstaff" was last night produced with great success at Hamburg under Mahler's direction.

Among my many New Year's cards the prettiest was a pen picture congratulation to THE MUSICAL COURIER by that sterling musician, Prof. Philipp Scharwenka. One of the most valuable was the photograph of Siegfried Wagner, with a dedication. He looks more like Louis Blumenberg, the violoncello virtuoso, than anybody else I know. When Siegfried was a child he looked the picture of his father. Now the resemblance is much less marked, but is still visible in the characteristic nose, soft mouth and chin, and the round lines of the cheek and neck.

Of my New Year's callers as interesting to the readers of THE MUSICAL COURIER I mention Paul Listemann, of Boston; Wm. Lavin and his wife, Mary Howe, who is going to sing at the next Bülow-Philharmonic concert in Hamburg, and Mrs. and Miss Heineberg, from Nashville, Tenn.

O. F.

A Strange Subject.—An English composer, G. E. Boys Street, has written a dramatic prelude inspired by "Dr. Jekyll and Mr. Hyde."

Sonzogno.—The indefatigable Sonzogno is said to be negotiating with the Paris Éden for an Italian season from April 25 to June 10, during which he will produce "L'Ami Fritz," "Les Rantzau," "Pagliacci," "Les Medici" and "Piccolo Haydn."

Saint-Saëns.—It is said that Mr. Saint-Saëns has disappeared as usual. It is supposed that a mysterious person who registered at Cadiz as "Carlos Sanchez" is the missing composer.

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A CERTAIN prominent tenor wants to know whether there are any fixed rules as to the order in which artists' names should be printed on a program or elsewhere. Well, there is no absolute code on the subject, but custom has undoubtedly created what may be termed a programmatic etiquette. Of course, where an artist is starred, it is proper to place the name before all others, and in larger type, the rest coming under the head of assisting artists. But what order shall be followed where all the artists are on an equal footing, or nearly so? In the first place, the general rule obtains that ladies should be mentioned before gentlemen; in the second place, that vocalists should be placed ahead of instrumentalists; and, in the third place, that of the vocalists, the order should be: soprano, contralto, tenor, baritone or bass.

As far as instruments are concerned the violin should have the preference, as a general thing. It is customary to mention the poor accompanist last; because, although he may figure in nearly every number on the program, he is not regarded as a soloist like the rest. Just before the accompanist comes the organist or pianist, as the case may be. The subject is of sufficient importance to warrant an illustration. Let us suppose that we attend a concert in which the artists mentioned below participate—and who would not enjoy every minute of such an entertainment! The proper order, to my mind, would be as follows:

Mrs. Lillian Blauvelt-Smith, soprano.

Mrs. Carl Alves, contralto.

Miss Maud Powell, violin.

Miss May Lyle Smith, flute.

Mr. William H. Rieger, tenor.

Mr. George W. Ferguson, baritone.

Mr. Ericsson F. Bushnell, bass.

Mr. Victor Herbert, cello.

Mr. William H. Sherwood, piano.

Dr. Gerrit Smith, organ.

Mr. Victor Harris, accompanist.

If any of my readers differ from my understanding of the rules which long continued custom seems to have established, I should be very glad to learn their views and to be corrected if I am wrong. The only point in the above list of artists concerning which I feel any doubt is whether the pianist should be mentioned before the organist or vice versa. This, however, is a comparatively insignificant matter.

I am also asked another important question: Ought artists to sing or play for nothing? which means, in more exact language, should they give their services without financial recompense. My general broad reply would be in the negative. There is no earthly reason why people should expect musicians to perform without pay. Do you call in your doctor and expect that he will send in no bill? If you do you will soon discover your error. Do you not pay the lawyer whom you employ? Do you not give money for goods purchased at a store? Yea, verily. Then why should you for one moment contemplate the idea that artists are any exception to the rule? Have they not spent time and money for years in obtaining a thorough schooling in their musical work? Can you blame a musician, who has attained to a goodly degree of perfection with his voice or instrument, for feeling that it is time to get back the money spent in his training? Now, of course, circumstances alter cases in this as in other matters. A sweet singer can always refuse to accept an engagement that is barren of pecuniary emolument, if she chooses. If however, she accepts, and afterward repents, she has no one to blame but herself. I censure, therefore, first the outside

public, for trying so persistently to get something for nothing; and, second, the artists themselves, for not having the grit to say no.

Undoubtedly there are occasions when an artist is justified in volunteering his services, as, for example, for some worthy charity, or where, being new in a city, he is convinced that an appearance will be greatly to his future advantage. But let him beware of wealthy people who ask him to entertain their friends at their houses, "as it will be a great boom for him socially," and let him turn a deaf ear to managers who advise his singing for nothing and then gobble up a goodly sum which the projector of the entertainment intended for the artist's pocket. These are old, old tricks, and the judicious "avoid them, pass not by them, turn from them and pass away" to look for something more lucrative.

"Well, what's new in the church choir line?" This is the first question asked nowadays when choir singers meet on the rialto or in the music stores. The truth is that nobody knows much yet on this subject. It is too early in the season. William A. Howland, the fine baritone of the Bostonians, has been booked to sing at the Church of the Divine Paternity till after Easter, as his work on the stage will not interfere during the intervening period. It remains to be seen who will succeed him permanently there.

The latest dispatches from the Marble Collegiate Church state that Mrs. Anna Mooney Burch and Mrs. Sarah Baron Anderson have been re-engaged. With McKinley for tenor and Dufft for bass, this choir ought to be hard to beat. Messrs. Thomas Evans Greene, tenor, and H. B. Phinny, bass, are going, it is said, to the new Collegiate Church on West End avenue, there displacing Messrs. G. K. Harroun, Jr., and Douglas Lane. I wonder if the Marble Church and S. P. Warren have come to terms yet? If they haven't they doubtless will in time according to all accounts.

Another fine soprano is likely to settle in New York; Mrs. Imogene Ross, of Norwalk, Conn. Mrs. Ross is a cousin of Mrs. Walter J. Hall, whom she resembles. Her voice is clear, pure, true, rich, strong and finely placed. She ought to have no trouble in securing a choir gallery prize, as she has everything, not alone the voice, in her favor.

Miss Nellie Sabin Hyde, formerly contralto of Dr. Thompson's church, on Madison avenue, has recently lost her father, who died early this month at the old family homestead in Poulton, Vt. Her friends will feel sorry for her in her deep affliction. For many months she has been in Vermont taking care of her father during his long illness and cheering his last days. It is to be hoped that she will soon return to New York and resume her singing.

Mrs. Ida Gray Scott, soprano, and Frederic Reddall, bass, sung the "Messiah" last Thursday night with the Sing Sing Choral Club, directed by Victor Baier. The other soloists were local, selected from among the members of the club. Mrs. Scott's beautiful voice was a revelation to the inhabitants of the place where they warble twice, and Mr. Reddall's profundo tones and conscientious work were greatly admired.

W. Ward Stephens' second piano recital at Steinway Hall last Friday evening was an advance over anything he has heretofore done in public. He was ably assisted by Dr. J. C. Griggs, basso; Louis Kapp, violin; Ottokar Novacek, viola; Anton Hegner, cello, and Miss Caia Aarup, accompanist. The Scharwenka quartet, op. 37, was very finely rendered; in fact its performance compared quite favorably with that of the same work on the evening previous, when Mr. Scharwenka himself played it with three of the gentlemen of the Beethoven String Quartet. Rubinstein's trio, op. 52, was likewise beautifully played. Dr. Griggs sung very acceptably.

Miss Bertha Bucklin, violinist, will be heard at the next concert of the Apollo Club. She will also play at a charity concert at the Hotel Waldorf on January 31, the other artists being Miss Marguerite Hall, soprano; Francis Fischer Powers, baritone, and Victor Harris, accompanist.

Mrs. Elizabeth Northrop, soprano, will sing on February 1 with the Oratorio Society of Lancaster, Pa., accompanied by the Philadelphia Orchestra. She will be heard in the "Holy City," by Gaul, and also in an aria from "Lucia."

Miss Theodora Pfafflin, soprano, has many engagements for February. Among the most important are the charity

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concert at Music Hall on the 3d, a date with the Peabody Society, of Baltimore, and a concert at Lakewood.

The Beethoven String Quartet's second concert, last Thursday evening at Mendelssohn Glee Club Hall, was one of the best ever given by this highly esteemed organization. The quartet were assisted by Xaver Scharwenka, pianist, whose exquisite quartet, op. 37, in F major, was the leading attraction of the program. The other numbers, both by Beethoven, were the quartet, op. 59, No. 3, in C major, and the sonata, op. 90, in E minor, for piano solo; both of which were grandly interpreted. Truly, Dannreuther and his men know their business. The third and last concert of the season is down for March 15, in the evening.

Miss Katherine Fleming, contralto, will sing for the Mendelssohn Glee Club on February 5, at their hall in West Fortieth street.

The program at the next private meeting of the Manuscript Society, February 5, will be made up of part songs, among which will be heard two compositions for male voices by Fred. Schilling, entitled "Clouds" and "Sunshine," to be sung by the Schumann Male Quartet, and two anthems: "Why Art Thou Cast Down?" and "Fear Not, Little Flock," by Addison F. Andrews.

Miss Marguerite Hall, of Boston, soprano; Miss Leonora von Stosch, violinist; Francis Fischer Powers, baritone, and Victor Harris, accompanist, have been engaged for a musical house warming at Timothy Woodruff's, on Eighth avenue, Brooklyn, January 30.

Frank Damrosch has his new Musical Art Society well under way. The chorus is made up of between fifty and sixty of the best solo voices of both sexes in this city. Difficult works by Palestrina, Bach and other great masters are being studied, and the first concert will be given in February. You can become a founder of the society by paying \$100, a patron by subscribing \$50, while \$25 will constitute an associate member. The officers are Mrs. Nicholas Fish, president; Mrs. Richard Irvin, Mrs. Andrew Carnegie and Mrs. Robert Goelet, vice-presidents; Miss Laura J. Post, secretary, and J. Dyneley Prince, treasurer. Among the prominent members are Mrs. Henry Clews, Dr. and Mrs. J. West Roosevelt, Mrs. Alfred L. Loomis, Mrs. Herman Oelrichs, Mr. and Mrs. E. J. Berwind, Miss Calender, Miss de Forest, Mrs. William Jay, Perry Belmont and John L. Cadwalader.

Orme Darvall, the basso, sung at St. George's Church on Sunday afternoon, January 14. His powerful voice easily filled the church. Gaul's "Ten Virgins" will be sung there next Sunday night, and Miss Katharine Fleming has been engaged as contralto soloist.

A new basso has been engaged at the Collegiate Reformed Church of Harlem, to succeed W. T. Angel. I understand that his name is William Miles, and that he has come many, many miles to settle in New York—all the way from St. Louis.

The annual musical festival at Goshen, N. Y., will take place on June 4, 5, 6, 7 and 8. Some of the works to be done are "The Messiah," "Moses in Egypt," and Haydn's "Seasons." Among the artists already engaged are Miss Ruth Thompson, contralto; S. Fischer Miller, tenor; Geo. H. Wiseman, baritone and John D. Shaw, basso. Robert B. Clark will conduct, as heretofore. Great credit is due Mr. Clark for his musical energy and good judgment. He has made Goshen known throughout the United States as being musically the most ambitious and successful town of its size in this country.

The Euterpe Society, of Harlem, under its new director, Silas G. Pratt, gave an excellent performance of "Elijah" on the evening of January 16, at Madison Hall. The chorus did good work. The soloists were Mrs. Mina Schilling, Mrs. Frederic Dean, J. H. McKinley and Dr. Carl E. Dufft. In the trio "Lift Thine Eyes" Miss Emma Bartlett sang with Mrs. Schilling and Mrs. Dean. The indications are that Mr. Pratt will accomplish fine results with this ambitious society.

Another good man gone wrong! That is, if taking unto one's self a wife comes under that head. This time it is Harry Thomas, tenor of the Central Presbyterian Church, who has a beautiful voice and is a thoroughly good fellow. The lady's name was Miss Mary Antoinette Scott, and she is the daughter of Mr. and Mrs. Thomas J. Scott, of Shushan, N. Y. Mr. and Mrs. Thomas are now very happy in their new home, 67 Livingston street, Brooklyn.

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THE NEW MOVEMENT IN PARIS.—CH. BORDES.—SAINT GERVAIS.

IT is one of the caprices of Paris, that she of whom at home we imagine everything flippant, superficial, luxurious, should lead in the march towards asceticism in the organ loft. But so it is. Clinging to the skirts of the immortal Bach, the best musical contingent of to-day is steadily and surely tramping back to the primitive hunting grounds of sacred melody, to the rhythm of the Gregorian chant.

As the choir-boy movement in New York, the Wagnerian move in the world, is that of the restoration of the classic sacred music of past centuries in Paris just now. It is favored by the older conservative heads, and being pursued with ardor by those younger, who are indeed their disciples.

It may be an outgrowth of the strict unswerving adherence to classic diet that has been the policy of the Conservatoire since its establishment, where structure, not ornament is the viand, severity not amusement, the sauce, and nobility of sentiment not fancy, the dessert. Where the good of the musical stomach not the palate is considered, where intoxicants are eliminated and the musical physique made to grow robust and sound under a treatment of abstinence from all condiment.

More subtly this aesthetic revolution may be one of the straws indicating the reaction from limitless realism to bottomless mysticism in French mentality, the dawning of a new day of spiritual refinement upon the material cycle of which Zola was the climax. The subtle advancement of the new light is being felt in the circles of art outside music—literature, painting, sculpture, architecture—music could not escape.

Without mental and spiritual preparation, however, the result of the movement would be easy to prophecy. The connoisseur may appreciate, the artist enjoy, the student admire, and religious abnegation find a fitness in this form of religious art. The palpitating worldling must echo the hope that it may be many ages before the entire singing world has adopted it. As geology to romance, grey to rose color, intellect to emotion, religion to love, so is the "Plain Chant" to the modern mass. You may imagine the relation it bears to modern secular music.

Strange to say in the provinces of France, not in Paris, was this movement first suggested. Stranger yet, although welcomed by many staunch musical leaders, it is from the littérateur, college professor, thinker and artist outside of the musical circle that this new movement is receiving most encouragement.

The object of the leaders of this movement is to place in honor and popularity in the various schools in France appertaining to the Church, where choir boys are trained, the primitive sacred music of the fifteenth, sixteenth and seventeenth centuries, which they consider to be "the purest form of religious art."

The brave Atlas, upon whose slender shoulders the burden of this unrequited labor rests at present in Paris, is M. Ch. Bordes, choirmaster of the ancient and historic Church of Saint Gervais. With the zeal of a martyr and the ineffable patience and self immolation of the true artist, M. Bordes has within three years literally and figuratively

pushed ancient music into a place of honor and respect which will without doubt result in the popularity of which he dreams.

He does not know when or why the feeling originated. It has always been the leading instinct of his musical taste. A pupil of César Franck, he has always felt a species of religious and artistic horror of the modern sacred music in Paris which he does not hesitate to pronounce "profane," and of that still more sacrilegious of Rome "abominable! the music of the café concert danse!" His gentle soul is spared all knowledge of American modern sacred music.

From his first initiation into musical office in St. Gervais, scarcely four years ago, his sole thought has been how to remedy this evil. Given obstacles sufficient to prevent any sort of selfish undertaking—a poor church in a poorer quarter, a small unresponsive choir, a wheezy old organ since the days of Couperin François (one of the few in the city that the Cavaille-Coll Elixir of Organ Youth has not touched), with a salary we would not offer to one of our church janitors, an unimportant maîtrise, a delicate frame and sensitive soul—he organized immediately the society of "Chanteurs de Saint Gervais" for the serious and systematic study of the lost art, with a view to its restoration. His sweet, brown eyes almost smile when asked what he found to be the greatest difficulty at the start. One has to know this city of big riches and big poverties to realize the meaning of the sad smile.

But zeal triumphed and to-day the "Chanteurs of St. Gervais," successful, money making, concert giving, art stirring and educative, is one more monument erected to the value of persistent persistence in a cause. It is a regularly organized musical society, as that of Colonne, Lamoureux, the Conservatoire, the singers, some sixty in number, being chosen from those ranks and paid fair salaries (for Paris) according to execution. They are written and talked about by the superficial with enthusiasm, by the sincere artist contingent with doffed hat and bowed head. Although still bearing the brunt of the labor M. Bordes has now sympathizers and collaborators in many leading churches—Messrs. Widor, Guilmant, Dubois being among them, and the music being adopted by the church of "Bleus Manteaux," where M. l'Abbé Péruchôt is choirmaster.

It must be understood that the establishment of the society has been the least of the labors of this ardent apostle of classic organ loft melody.

He must first call from his immense acquaintance with the centuries' works, those best calculated to coax an appetite in the sated modern palate. The répertoire of the Chanteurs found below will indicate the enormity of this labor of love which is still in every sense a labor. Nor is this all. Without musical translation, these primitive works with their notation looking like sections of wire fencing and lamp posts, and their varying keys representing one harmony, must have remained a sealed book to modern musicians. In point of fact the original works of Palestrina, of the Flemish and Spanish masters, the publications of Canon Proske and of the Prince of Moskowa have had the grave disadvantage of being printed in the now obsolete classic notations, which rebuff the efforts of the best meaning students and on this account have many ardent admirers of the school been obliged to remain in ignorance of "the most admirable monuments of sacred music."

By personal labor, gigantesque in its proportions, has M. Bordes translated these works into a modernized edition, transposed into normal keys for vocal productions. They appear in ordinary clefs, in transcriptions in no way interfering with the primitive text, and with all the marks of shades of expression suggested by the words which are "the soul of the song." So that there is no longer any obstacle in the way of their adoption by the modern musician. Vocal parts have even been reduced to piano production, avoiding all addition and intervention, in order to facilitate the reading.

To give the depth of intention in M. Bordes' feeling in relation to this work, I give his own earnest words in the original. Should anyone have trouble in translating them,

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The répertoire consists of two series, one of masses and one of motets from the following composers :

Vittoria.	Nanini.
Palestrina.	Anerio.
Orlando di Lassus.	Corsi.
Josquin des Prés.	Pitoni.
Clemens von Papa.	Gabriel.
Achinger.	Ant. Lotti.
Brissio.	Viadana.

There are ten series containing thirty-one motets, seven entire masses and as many more "fins" and "suites" and many beside are in process of publication. I intended giving the names of the compositions, but courage fails before the writing.

The regular concerts of the "Chanteurs" are eagerly looked for in Paris, and on fête days they sing in the Church of St. Gervais. Three coming concerts will include "Cantates d'Eglise de Jean-Seb. Bach," with M. Bordes as director and M. Guilmant as organist, with the assistance of the most important soloists in the city, M. Diémer, of the Conservatoire, the best instrumental soloists, orchestra, grand organ and choir of 100. As interlude will be sung French madrigals for voices, without accompaniment, by Josquin des Prés, Palestrina and Orlando di Lassus. (A feature of this ancient music, by the way, is that it is sung wholly without instruments.) Our home musicians, who are accustomed to "just run through" their performances for the public, should be here to see the amount of preparation that is gone through with in rehearsal by these people, everyone of them artists, and everyone of them, without exception, even M. Guilmant himself, obliged to be punctilious and unfailing on the endless "repetitions." I always felt that such "musicians" were sinning against themselves, the compositions and the public—now I know it.

Itself a structure of the sixteenth century, the corner stone laid by Louis XIII., the magnificent Greek portal built by Jacques Desbrosses, there is something fitting in St. Gervais being the home of the restoration of the music of its time.

What a treat for a connoisseur of the antique, this old church! It has lost the best of its magnificent stained glass windows by Cousin and Pinaigrier, whose perfection of design, beauty of execution, vivacity of coloring and great size made them among the richest treasures of Paris, and which rest to-day in mellowed resplendence among the moulded greys of the building like precious stones on the hands of a mummy.

Chapels of aged treasures punctuate the walls, each one a sepulchre of genius and art of a past age. The genius of Albert Durer, Norblin, Gois, Preault, Gsell lies entombed there, and the dust of kings and chancellors fills space under the artistic mausoleums. Among great pictures, large as the door of South Church, New York, are "The Judgment of Solomon," "The Passion," "Descent from the Cross," "Annunciation," "Christ Walking upon the Water," and one solid half wall in stained glass represents, I believe, the history of the Virgin. Religious subjects in life-sized statuary, frescoes in panel and medallion, bronze chandeliers, altars of all designs and an old square clock built in the wall, a square of amber framed in gray, all contribute to the art dignity of the old tomb.

To a jolly, modern, life loving human, however, it is a place to fly from. Dreariness and desolation incarnate; cold, cold, cold, freezing cold; its gigantic spaciness filled

with emptiness; the great pillars, like California trees, drenched in grief; the heavy vaults' doors shut against Heaven or happiness, the stones echoing resentment against every tread. The poor people coughing, sneezing, kneeling—what can they be thinking about? Not many of them surely can be listening to the small, thin, cracked voice of a tiny little old-woman-like priest who in his little, short, white shirt, short black skirt, big slippers and cap is offering "comfort and hope" to the cold air in front of him. The choir sings pleadings for a more comfortable future. Even the pathetic old organ seems to wail out the stories of a lot of resurrected ones who have come to life together in a big dungeon, and are relating experiences and wondering where they have been and who they are. The clink of coin in the little bags is a slight relief, and coming out from under the great Desbrosses portal it is a positive delight to face the palpitant pictures of Loie Fuller on the little "kiosques" back of the grand Hotel de Ville, and know that "life is not over yet!"

The way to the choir room goes up flights and down flights of beaten stone. In a big stone room on the way up a few little boys are playing. One has by some means reached the top of a high partition, from which the ascent have evidently been removed, and there he swings, to the delight of the youngsters below. His look of fright and dismay, as the opening of the door throws a streak of light upon his forced elevation, shows that there is a pretty good discipline somewhere behind the scenes.

More steps and another stone room, square like one of our office safes, but dingy and cold and bare. In it a window, tall, narrow book closets; papers and books everywhere; a chair or two, and leaning over a table piled with music sheets, pens and ink, a slender, young, graceful figure in dark brown, with all of the pathos and none of the joke of life in its expression—M. Ch. Bordes, author of the classic undertaking of which you have been reading.

One would naturally imagine the promoter of such massive and monumental work to be one with life behind him, and a love of the severe, born of long experience, an element of his inspiration. Instead, a man, scarcely more than a student in years, whose air of gentle sentiment made seem still younger, with kind, sweet manner, sweetest smile and eyes full of soft expressions. Indeed, as I looked at him there in that cold, dreary room of that barren, desolate church, so absorbed in his stern unrequited labor, so unconscious of self, devoted to an ideal abstraction, so regardless of the beautiful, soft, common-place world, its comfort and warmth, luxury, passion and youth, I never felt so sorry for a man in my life and could not keep back the tears. It is such spirits as these who make things for us common-place people to enjoy though. How little we know what it costs! How ungrateful we are! For of such is the kingdom of Art!

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I never want to spend such another two years in pursuit of anything on earth as I have as a student in Paris.

MARIE VANDERVEER-GREEN.

Mrs. Vanderveer-Green is too well known in New York and Brooklyn, to need introduction. Born in Flatbush (the post office address, I believe, too, of Mr. Paul Martin, of the new cathedral), beginning to sing at fourteen, the organ lofts of All Saints, St. Peter's and Classon Avenue Presbyterian, Brooklyn, Dr. Lloyds' Congregational Church on Fifty-seventh street, then having for its pastor Dr. J. M. Pullman, with Mr. Albert J. Holden as choirmaster, St. Andrew's Episcopal Church, 127th street, now in the hands of Mr. Mallinson Ramsdall, then having an excellent and well paid choir under Mr. Horatio Parker, the composer, have all been enriched by Mrs. Green's beautiful voice and correct musical instinct.

Even then an ambitious concert singer, her career was blessed, but not "cut short" by marriage with Mr. Green, whom she met at a concert in Brooklyn, and the honey-

moon was passed—in Australia! Here the beautiful bride and singer had an unexpectedly successful and happy musical career, singing at the opening of the big Sydney organ, which Mr. Best was called expressly from Liverpool to play, and under all the distinguished directors of the island. On her return, by way of San Francisco, it will be remembered Mrs. Green sang at both public and private meetings of the Manuscript Society, when no one was more astonished at her development than her first teacher Agramonte.

Accompanied by Mr. Green she came to Paris the following month, and is here located with Marchesi. Her objective point here is concert finish in French and German songs. Later she goes to London to study oratorio with Henschel.

Married, talented, with education, experience and plenty of money, Mrs. Green says with a very grave face, for her, "I never want to spend another two years in pursuit of anything as I have here in Paris studying music. The life is so different, the home staying so curtailed, uncomfortable and disturbing in every way, travel so poor, expensive and wearisome, and the watching of expense such a care. At the same time by her work and her position a woman is as completely shut out of the Paris life, its benefits and enjoyments, which her home friends fondly imagine, as though she were in Hoboken."

What must be the experience of one poor, ignorant, inexperienced, but half taught, musically, with no protection behind the scenes? Many a sigh in Paris to-night answers the question.

One must be an artist in some sense to derive any benefit from study here she says. Even if obliged to change a method in toto, it is better to be grounded in the principles as we get them at home, than have the primary work to do here under such difficulty and expense. If properly prepared for it, there is no such training possible at home. The certainty of art standard, the great respect for music here, the seriousness of feeling among French pupils, which grafts concentration on the American mind, and the thorough observance of detail, neglected at home, are all points of advantage in study here, aside from the complete system of training.

For example: she takes eleven lessons a week; three from Marchesi, three from a diction teacher, whose province is the language sung, two from a conversational French professor and three with an accompanist, who is a coach for Madames' work. No one of these would be of benefit without the others, it is a circle of training as well as of teaching. Diction is so very important to the French that but few Americans achieve popularity here, even with lovely voices. This language is their home and country and must not be ransacked and pillaged of vowels and consonants.

Then Madame looks after their diet and habits as well. Mrs. G. is in the concert class of three, preparative, concert and opera. When her lesson is over she sits and listens, her lesson thus lasting a half day. Her home practice consists of scale practice alone, ten minutes at a time alternating the scales each day, trill and arpeggios one day, triplets and running scales the next, &c. These must be sung in full voice, as full as possible, without forcing. Madame insists that singing in half voice and humming around ruins the chords; says it is as if you should pick the loose strings of a violin. Previous to a début the singer is bound over to Madame, soul and body, as to diet and action, as Emma Eames can tell—no ball, no theatres, no company, bed at 8 p. m., walks, palate sacrifice. Début is forfeited at slightest infraction.

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tem here, he was one day detained by the conductor's shrieking rejection of his pasteboards, after his musical friends had descended to the street. Not knowing French very well then, and humiliated beyond degree, "For God's sake," he called down, "what is that line from Massenet's 'Herodiade'?" "Il est bon, il est doux," was shouted back the reply over the cobble stone racket. "Il est bon, il est bon!" stamped Harris, throwing the bit of pasteboard at the hooded harlequin, and jumping to the street. The man nodded good naturedly as the bus rattled off, and thus the poetic inspiration of the French composer was made the medium of conciliation between the popular New York musician and an irate omnibus driver.

FANNY EDGAR THOMAS.

"Vexilla Regis."

HARRY ROWE SHELLEY'S latest work, "Vexilla Regis," places him among the foremost composers of America. It is a cantata of generous dimensions, churchly in spirit and musicianly in construction. Though published by Novello several weeks ago, it was first heard in public last Wednesday afternoon and Thursday evening, when it was performed by the Church Choral Society, Richard Henry Warren conductor, at the Church of Zion and St. Timothy. The soloists were Miss Kathrin Hilke, soprano, and James A. Metcalf, bass.

The work is written for soprano and bass solos, chorus, orchestra and organ, and is dedicated to the Church Choral Society. It contains six numbers: Chorus, bass solo, chorus, soprano solo and two choruses. The Latin words are from "The Seven Great Hymns," and the English translation is by the Rev. Dr. J. M. Neale.

It was sung in English. Several fugues occur during the course of the work; all of them beautifully carried out with thorough contrapuntal skill. The orchestral writing shows a good knowledge of instrumentation. Most of the choruses were taken a trifle too slowly, but grand effects were produced nevertheless. The final chorus, "To Thee, Eternal Three in One," is perhaps the most skillfully worked out number of the composition. Mr. Shelley shows that he has done much earnest studying of late. Dr. Dvorák has been his teacher, and where could he find a better?

At the same service the Church Choral Society did Mendelssohn's "Lauda Sion" and Rheinberger's "Evening Hymn." The other soloists were Mrs. Adele Laeis Baldwin, contralto, and Mackenzie Gordon tenor. Will C. Macfarlane, organist to the society, and Warren R. Hedden, organist of the Church of Zion and St. Timothy, took turns at the organ. Mr. Warren conducted with his customary precision and grace. The second services will be held on April 11 and 12.

Musical Wilmington.—Wilmington, Del., is in a healthy condition musically, and the various affairs given there are of a high order of merit. The Tuesday Club gave a concert last week under the direction of W. W. Gilchrist, which included a Christmas anthem by Gounod, Spohr's cantata "God, Thou Art Great," and solos by Reinicke, Chopin, Joseffy, Bohm and T. Leslie Carpenter, who is the club's accompanist.

Harlem Philharmonic.—Mr. Henry Thomas Fleck and his Harlem Philharmonic Orchestra will play the following program at the public rehearsal and concert to be given at Madison Hall, 125th street and Madison avenue, on Wednesday afternoon and Thursday evening, January 24 and 25: Festival march, Huss; unfinished symphony, Schubert; symphonic poem, "Deluge," Saint-Saëns; overture, "Tannhäuser," Wagner. Amelia Materna will be the soloist, and will give an aria, "Ocean, thou mighty monster," Weber, and aria from "Tannhäuser," Wagner.



LONDON, January 6, 1894.

THE Royal Choral Society ushered in the "musical year" of 1894 with their customary performance of "The Messiah" on New Year's Day. The solos were taken by such well-known artists as Mrs. Albani, Mrs. Belle Cole, Mr. Phillip Newbury and Mr. Plunket Greene, to the apparent delight of an immense audience, numbering probably upward of 10,000 people. The orchestra was fully up to its usual good work, and the choral numbers were perfectly grand, all receiving hearty applause, and "Unto Us a Child Is Born" was imperatively encoed. The work done by this chorus of 1,000 voices under Sir Joseph Barnby's direction in a familiar work like "The Messiah" is a revelation of the possibilities attainable with good material and regular drill for years (this being the twenty-third season) under a man who is essentially the best choral conductor in the world.

The Royal Carl Rosa Opera Company opened a ten weeks' season at the Court Theatre and Opera House, in Liverpool, on New Year's day, with "Faust," Mrs. Frances Saville taking the rôle of "Marguerite." Besides the popular operas of the day their repertoire will include the following novelties: Pierantonio Tascas's melodramatic opera "At Santa Lucia," Mr. Bernicat and Messager's opéra comique "Fanchette" and the stage version of Berlioz' "Damnation of Faust." The principal parts of the first opera will be taken by Miss Marie Duma and Mr. Hedmond and those of the two latter by Miss Zélie de Lussan and Mr. Barton McGuckin.

Mr. F. H. Cowen's "Water Lily" was given by the Highbury Philharmonic Society, with great success, under the direction of Mr. G. H. Betjemann, the conductor of the society. The original quartet, Mrs. Albani, Miss Marian Mackenzie, Mr. Edward Lloyd and Mr. Norman Salmond, who were the principals in the bringing out of the work at the Norwich Festival last October, sang the solos and were associated with a good chorus and orchestra. This is the second time that Mr. Cowen's work has been heard in London, and the large, enthusiastic audience showed their appreciation of the work in no uncertain manner.

Mrs. Frances Saville made an immediate and great success at Liverpool in her début as "Marguerite" in "Faust," last Monday, according to the united verdict of the press. An extract from the Liverpool "Courier," which is essentially the same as the other papers not only in Liverpool but in all of the other large cities in England and Scotland, where she has sung the principal rôles in the repertoire of the Carl Rosa company, might be of interest to show how quickly this lady has made a name for herself here: "The new 'Gretchen,' Mrs. Frances Saville, of whom such good things had been promised, certainly does not belie her elsewhere gained reputation. She proved herself to be quite a model 'Marguerite,' both vocally and histrionically, an otherwise completely satisfying

impersonation being made perfectly so by a charming presence. Everywhere Mrs. Saville quite 'filled' the stage, and carried her audience with her. Her voice is of the rarest order, absolutely true, uniform throughout the register, exceptionally sweet if not exceptionally powerful, while a more dramatic interpretation, short of extravagance, could not be conceived. 'The King of Thule' was sung with the tenderness and composure essential to it, while to the 'Jewel Song' she imparted such brilliancy of vocalism, vivacity of gesture, and grace of deportment that the whole house immediately clamored for an encore. The same thing happened in the prison scene where Mrs. Saville sang magnificently, now disclosing the full power of her voice. Mrs. Saville has won her way into popular favor on this her introduction to Liverpool, and if she proves equally competent in other rôles the company with which she is associated have indeed made an acquisition." She leaves this month for Monte Carlo where she sings the rôles of "Santuzza," "Desdemona," and others during the opera season there.

The London Symphony Concerts will be resumed on January 11 as usual at St. James' Hall. The remaining concerts of the series will take place on Thursdays instead of Wednesdays as heretofore. The program will include selections from Wagner and Schubert, and Mr. César Thomson will make his long expected appearance after several postponements, owing to various untoward circumstances.

Mr. Henry Russell, the veteran composer, of over 500 popular songs, including "Cheer, boys, cheer," "To the West," "A life on the ocean wave," "Woodman, spare that tree," "The old armchair," "Britannia, the pride of the ocean," "Ivy green," and others, completed eighty-one years of life on the 21st day of last month. He received a great many letters, telegrams and birthday cards from his numerous friends from all the principal countries in the world, beside many gifts, among them being a large music box with drum and zither accompaniment, which plays eight of his favorite melodies. Mr. Russell, who organized the "Testimonial Fund" to Sir Augustus Harris, is still in vigorous health, despite an unusually active career. He first made his mark as a public entertainer in the United States, where in 1836 he heard and was deeply impressed with a speech on "Human Freedom" by Henry Clay, after which he made up his mind to compose several songs that were calculated to move the public in the cause of anti-slavery. This he did with the result that his musical performances throughout the United States produced in three seasons alone over 50,000 dollars.

The demand in London for seats at the Bayreuth Festival has been unprecedented, over 2,000 places have been booked already through the agency here.

Herr Feld has been engaged by the Royal Carl Rosa Opera Company as one of the conductors of their season at Liverpool, and he will preside over the Wagner operas of the series. He is preparing the promised revival of "Rienzi," which was produced at Her Majesty's by the late Mr. Carl Rosa thirteen years ago.

Mrs. Minnie Hauk has now made definite arrangements to visit Japan, leaving Genoa, March 17, via Suez Canal and returning via America some time next summer.

A concert rendering of "Cavalleria Rusticana" and "Pagliacci" will be given on the afternoon of the 20th at Queen's Hall with the following artists as soloists: The Misses Ella Russell, Greta Williams and Grace Damain, Messrs. Edward Lloyd, Braxton Smith, Ben Davies, Arthur Oswald and Eugene Oudin, and an orchestra and chorus of 350 performers under the conductorship of Mr. Armando Seppilli.

The Incorporated Society of Musicians met for their annual conference at Scarborough on the 3d inst. After the formal opening of the meeting was concluded Mr. W. H.

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FRANK H. TUBBS, Musical Director.

Cummings gave an address on "Music Printing, Ancient and Modern," which was followed by an address by Sir Joseph Barnby on "The Position of Music in England" and Mr. Walter Macfarren's address on "The Origin and Development of the Pianoforte," with illustrations from the works of the principal piano composers. Dr. Charles Vincent will speak on "Part Singing in Our Homes," Mr. Ebenezer Prout on "Musical Form," "Voice Training and its Accessories," by Mr. D. W. Rootham, and "The Organs of Voice," by Mr. Thomas Chater. A full report of the proceedings will be given in my next letter.

Madame Patey begins her farewell provincial tour the last of this month and gives her farewell concert in London at the Queen's Hall in May. Mr. Edward Lloyd will not go to America for his next visit until after the Birmingham and Hereford festivals next October, and will not return before 1895. Mr. Plunket Greene sails for the United States the last of this month, and Mr. Ben Davies follows suit in March. Mrs. Marie Rose will make a provincial tour commencing on the 22d inst. She will be assisted by her son, Mr. Raymond Rose (pianist), and Mr. Ferdinand Weist-Hill, who lately made his debut in London, since studying at the Brussels Conservatoire under Ysaye. The Royal College of Music opened its Easter term on Thursday. The Guildhall School of Music opens next Monday and the Royal Academy of Music next Thursday.

A RETROSPECT.

The past twelve months have been fairly active in the London musical world, and as a whole some progress has been made, but this has been lateral instead of toward a higher standard. Improvement in the taste of the general public is evidenced by a much better support of those institutions giving that public high class music, and this probably is traceable in a measure to the thousands of young people in England who have studied music more or less at our musical schools, and thereby cultivated that taste which appreciates the higher class works.

The season of grand opera was one of the most brilliant and successful ever seen in London. There were altogether eighty-nine performances during the season, counting each opera or part thereof as a performance. Of the five novelties two were by English composers, Dr. Villiers Stanford's "Veiled Prophet" and Mr. Isidor de Lara's "Amy Robsart." The others were Leoncavallo's "Pagliacci," Mascagni's "I Rantzau" and Bizet's "Djamileh," while Halévy's "La Juive" was revived. The others, taken from the regular repertoire of Covent Garden, were: "Cavalleria Rusticana," "Carmen," "Lohengrin," "Orfeo," "Faust," "Romeo," "Philemon et Baucis," "L'Amico Fritz," "Tannhäuser," "Die Walküre," "La Favorita," "Il Vascello Fantasma," "Les Huguenots," "Die Meistersinger," "Siegfried," "Tristan und Isolde," "Les Pêcheurs de Perles" and "Rigoletto." The company which gave the representations of the above was the strongest that ever appeared at Covent Garden, and is essentially the same as make up the Abbey & Grau company in New York at the Metropolitan. Sir Augustus Harris also gave a spring season of grand opera at popular prices, which was fairly successful; the works performed included "Faust," "Il Trovatore," "Lohengrin," "Maritana," "Cavalleria Rusticana," "The Bohemian Girl," "Irmengarde."

In this connection I would like to mention that another grand opera "Signa," composed by an Englishman, was brought out abroad with apparent success, and we are promised that we shall hear this work next season at Covent Garden. Each of the three educational institutions has given us an opera representation. The Royal Academy revived Lortzing's "Peter the Shipwright," the Royal College Schumann's "Genoveva," and the Guildhall "Cavalleria Rusticana," and "Philemon and Baucis."

Mr. Goring Thomas' "Golden Web" was brought out with none too great a success at Liverpool, Mr. Haydn Parry's "Miami" at the Princess's, and Senor Albaniz "Magic Opal" at the Lyric, Ernest Ford's "Jane Annie," and "Utopia (Limited)" (Sullivan) at the Savoy. Of these none have made the success expected of them except "Utopia," and it remains to be seen whether that will enjoy the runs of Sir Arthur's other operas.

The provincial festivals have given us several choral novelties, of which Mr. Cowen's "Water Lily" is by far the

best, while Mr. Barnett's "Wishing Bell" and Mr. Gaul's "Una" will be welcomed by choral societies of limited means. No novelty of the year has excited so much interest or reached the wide popularity of Paderewski's "Polish Fantasia," which has added greatly to this wonderful artist's reputation. Mr. Edward German's Symphony No. 2 is certainly one of the best examples of modern English composition. These, with Mr. Parry's short overture, brought out at the Three Choirs' Festival, exhaust instrumental works calling for special mention, although in the concert room several meritorious compositions have been brought forward.

The Royal Choral Society introduced a new mass by Miss Ethel Smyth. The Bach Choir's season was almost a failure. The Philharmonic Society, under the conductorship of Dr. Mackenzie, had a most successful season; so have the Symphony Concerts, under Mr. Henschel, and Hans Richter, too, met with excellent support. Mr. Manns has had a good season, and the Popular Concerts and Ballad Concerts have more than kept up their average. The Promenade Concerts were an artistic success, though not a financial one, and served, under the able direction of Mr. Cowen, to introduce to London several novelties, the principal one being a concert reading of Saint-Saëns' "Samson et Dalila." An operatic event of considerable interest was the fitting jubilee celebration at Drury Lane on November 23 of Balfe's ever popular "Bohemian Girl."

A notable event which served to show English musicians that giants still lived abroad was the gathering of Messrs. Saint-Saëns, Max Bruch, Peter Tschaikowsky and Boito to accept the honorary degree of Mus. Doc. from Cambridge. The Russian introduced a remarkably fine symphony in F minor; Saint-Saëns gave a brilliant fantasia for piano and orchestra entitled "Africa," both new to us.

Principal among the débutantes who made their appearance in London last year may be mentioned: Vocalists—Messrs. Alvarez, Ghasne, Hugo Heinz, J. H. MacKinley, Morello, Salvaterra; Mesdames Armand, Eléne Eaton, Moran-Olden, Reuss-Belce, Vasquez and Frances Saville; the Misses Olitzka, Dagmar, Mary Harris, Pauline Joran and Landi.

Pianists—Messrs. Diémer, Charles Forrester, Lennart Lundberg and Theodore Plowitz; the Misses Muriel Elliot, Margarethe Essert, Thérèse Gérardy, Isabel Hirschfeld, Madeline Payne and Frieda Simonson and Master Raoul Koczalski.

Violinists—Mr. C. Rawdon Briggs, the Misses May Cardin, Anna Hegner, Beatrice Langley, Edie Reynolds and Frida Scotta.

Cellists—Alfred Galbrein and Leo Taussig.

Obituary—Thomas Wingham, Sir George Elvey, Sir William Cusins, Theodore Dustin, John Boosey, H. F. Broadwood, Frederick Burgess and Percy Palmer.

The prospects for this year are apparently good. The Popular Concerts open their after Christmas season to-day; so do the London Ballad Concerts at the new Queen's Hall; and all of the musical institutions of London are anticipating a prosperous year.

FRANK VINCENT.

Vienna Letter.

VIENNA, January 3, 1894.

FOR the past week or ten days musical matters have been very quiet here, as they are everywhere else I suppose, and only one or two concerts of any importance have taken place.

The most interesting of these was the one given by the Vienna Academic Wagner Society, December 28, on which occasion this organization had the assistance of Theodor Reichmann, Miss Bratanitsch and Mr. Tomschik, a fine tenor.

A well drilled male chorus, under the able direction of Josef Schalk, opened the concert and sang some songs by Franz with good success.

Reichmann sang the part of "Amfortas" from the third act of "Parsifal," and a ballad by Anastasius Grün, called "Die Reierbeize."

Needless to say that the popular baritone was overwhelmed with applause and had to respond with an encore.

Miss Bratanitsch, a favorite pupil of Rosa Papier, who recently appeared with fine success at Ondricek's concert,

sang some arias from "Tannhäuser," "Lohengrin," and "Rienzi," and was very favorably received.

The last number on the program was the first finale from "Rienzi," in which Tomschik shone with great brilliancy in the title rôle. Especial mention should be made of the fine accompaniments by Messrs. Barenfeld, Foll and Hymais, which contributed in no mean measure to the great success of the evening. At the next concert of the Wagner Society the following artists will appear: Mrs. Ehrenstein, of the Imperial Opera; Mr. Rudolf Oberhauser, a German opera singer, and the Hellmesberger Quartet.

The program on this occasion will consist of;

"Paternoster," from the oratorio "Christus".....Liszt
Songs (selected).....Wagner
"Lazarus".....Schubert
Quintet.....Bruckner
Chorus from "Tannhäuser".....Wagner

Messrs. Louis and Willi Thern, the well-known pianists, intend giving their annual recital January 10, when they will have the co-operation of Miss Albertine Beer, soprano, and Arnold Rosé, the violinist. The program will be made up of compositions by Mozart, Beethoven and Hans von Bronsart, all of which piano pieces will be performed for the first time by Messrs. Thern in public.

Fritz Schrödter recently sang the part of "Canio" in "Pagliacci" for the first time with very good success.

Involuntarily one is led to compare the young tenor's performance with that of Van Dyk's, who created the part of the unfortunate mountebank.

Van Dyk's conception of the dramatic part is a deeper one, perhaps more than is absolutely necessary, while Schrödter, especially in the first scene, treats the character of "Canio" more superficially and lightly, whereby he reaches the dramatic truth more successfully than his illustrious rivals.

In the bloody final scene Schrödter, however, lacks the dramatic grandeur.

Vocally he scored a great success, although he was naturally rather nervous throughout the evening.

Paula Mark's "Nedda" is just as delightful and artistic as ever, and Ritter has greatly improved his "Tonio."

Reichmann will sing "Hans Heiling" January 4, and Van Dyk is busy studying the tenor parts in "Die Stumme von Portici" and "Black Domino."

The principal parts in Heuberger's new opera, "Mirjam," have been cast as follows:

Junker Oswald.....Winkelmann
Benaja.....Reichenberg
Mirjam, his daughter.....Miss Schlager
Josefa.....Paula Mark
Merari.....Neidl

The première will take place January 15.

A daughter of Hans Richter has just been engaged to a Hungarian gentleman by the name of Szentivany.

A grand concert will be given in the Imperial Opera on the afternoon of January 6, when the following program will be carried out:

"Die Allmacht".....Schubert
Polish Songs.....Herman Winkelmann.
"Good Friday Spell".....Lola Beeth.
Duet from "Lakmé".....Karl Grengg.
Aria from "La Gioconda".....Délibes.
"Ständchen".....Mrs. Forster and Mrs. Kaulich.
"Trennung".....Fritz Schrödter.
"Ich liebe Dich".....Richard Strauss.
Aria from "Rothkäppchen".....Meyer-Hellmand.
Violin solo.....Boieldieu.
"Erstarrung".....Franz Reichenberg.
"Die Nachtigall".....Rosa Hochmann.
"Der Korb".....Schubert.
Duet from the song cycle, "The Trumpeter of Säckingen".....Goldmark.
"Zigenerlieder".....Mrs. Forster and Mr. Müller.
Paula Mark, Mrs. Kaulich, Messrs. Schrödter and Grengg.

The accompaniments will be played by Messrs. Mader

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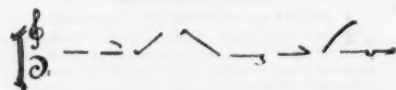
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and Grünfeld, and the proceeds are to be devoted for the benefit of the Imperial Opera Pension Fund.

The Wagner cyclis closed on Friday last with a splendid performance of "Walküre," Winkelmann, Reichmann and Mrs. Januschowsky carrying off the honors of the evening.

There is an aristocratic undercurrent at work to oust Miss Renard, the matchless soprano of the Opera, out of her position. All kinds of rumors have been afloat and endless articles have from time to time appeared in leading papers to the effect that Miss Renard's contract, which expires September, 1894, will not be renewed. As nothing has been heard from headquarters, i. e., the management has neither denied nor confirmed all these reports, it would be a rather difficult matter to make head or tail of all this talk.

The simple truth of the whole affair is that certain passages in Miss Renard's private life do not seem to suit the majority of the Viennese aristocracy for reasons best known to the upper ten, one of their number being implicated, and rather than mind their own business, these busybodies must poke their noses in other people's affairs and are doing their best to boycott and dismiss Miss Renard from her enviable position.

The outcome of this aristocratic scramble is naturally being looked forward to with unusual interest.

Mrs. Nicklass Kempner, teacher of singing at the Conservatory, will give her annual recital January 16. Eduard Gärtner, the baritone, will also give his usual concert January 18. Stavenhagen appears January 23 in a recital, and Jean Gérardy, the youthful 'cellist, January 14, Richard Epstein plays January 17 in the Bösendorfer Saal, and Lily von Weil, soprano, and Arnold Rosé will be the assisting artists.

The floodgates are once more let open and "yours truly" will do his best to report all the important events as they come along.

RUDOLF KING.

Emma Calvé.

ANYTHING more radiant, more glorious, more full of fire and sunshine than the new prima donna whose "Santuzza" and "Carmen" have thrilled the jaded New York pulse has rarely been seen since the days when the gods were young and Juno and Jove had their wooing.

Even in the dress of Calvé there is a splendid brilliancy of color that harmonizes with her character, for her bodice is of vivid scarlet, warm and fiery, like the heart of a tropical flower, or the heart of a daughter of the southland. It is fastened with a single blazing jewel, which she unpins and plays with as she talks. And how she can talk and smile and sparkle as she leans back among the cushions of her couch of white furs, or rises in her eagerness to walk up and down the room with a quick, nervous stride, while eyes and hands and lips all join in the effort to make you understand the liquid tongue of southern France! A single ring sparkles on her hand. It is worn on the little finger of the left hand. And the hands are never still. She will tell you gravely that she is one of five sisters, "the homeliest of the family," and you long to see the others. You would never dream of calling her pretty, for the magnetic, radiant face is fascinating beyond the power of beauty to attract. All the witchery of "Carmen," the bitterness of "Santuzza," the sweetness of "Ophelia," look out at you from the wonderful eyes glowing beneath the shadow of the heavy black hair combed lightly back from the forehead and twisted in a careless knot high on the head. The features are not regular; the face is too strong for prettiness, but it is one that can never be forgotten.

"It is for the 'Sun' you would write of me. Ah, I love the sunshine! I glory in it. It gives me life and health and all that is good. You shall not praise me, though, or I shall not talk. I have had enough of that. It only does me harm. People expect too much, and when they know it is what you call an interview it is indelicate, as if I asked for it.

"Now, how do I keep my splendid health? Ah, it is the kindness of the charming New York people that keeps me well. An artist to feel well must be in good spirits, must rejoice in the good will of the people, must be glad in the thought of pleasing them. I have paid my tribute to illness. Two years ago I was very ill, but now God is very kind to me and keeps me in good health. I do all I can myself of course. I have plenty of fresh air. That is the secret of it. I walk a great deal in all kinds of weather. I drive over to Riverside Drive and then walk an hour or two hours every day. Then there is the cold bath every morning and the massage after it. Only two meals a day. No breakfast as you call breakfast. French breakfast of fruit and rare meat and simple things at 11, and dinner at 7, except when I am to sing.

"The dinner is the same simple meal, rare, roasted meat, with fruit and perhaps a glass of wine. That is all—the charming American people, with their cordial reception, do the rest. The New York climate seems delightful to me, too. There is so much electricity in the air. It makes me too buoyant to get ill. The American women are so delightful to meet, so frank, so sympathetic and cordial. They

speak everywhere such very good French, too, I am not like a stranger among strange people. The American women are prettier than our women, but they all speak my language. I do not need to learn English. Even the young girls speak it, too. They are not like our girls. They are more natural, more free and self confident, but they are very sweet and charming.

"The American man? Ah, he is not at the receptions and breakfasts, or, if he is, he does not speak French, like the ladies. I do not know the American man yet, but if he is like the American ladies there is but one word to describe him—charming.

"What are my favorite rôles? 'Ophelia' and 'Carmen.' They are such contrasts, do you see? 'Carmen' is the ideal type of realism. 'Ophelia' of ideality, if you can say that in English.

"How did I study them? I went straight to Spain and lived among the people two months. I learned their language as well as I could. I read Mérimée's novel over and over. I thought out my conception late at night and early in the morning, when other people were asleep. I studied each phrase of it over and over. No critic is so severe with me as I am with myself. When I have thought a thing out to my own satisfaction it usually pleases the people, for I am not easily satisfied. There is 'Santuzza,' too. I lived for five years in Italy among those Italian girls. I was greatly interested in them and studied them all the time. I learned to know them, their joys, their sorrows, their strong loves and hates. It was easy then to be a 'Santuzza,' to feel it in all the fierceness of the Southern temperament. I saw Duse play, not 'Santuzza,' but 'Camille,' 'La Tosca' and the rest. I felt that here was a new and true art, and I went to work to learn it. How I did work! All the success I have ever had I have gained just by hard, earnest work. The first part I applied my new ideas of realism to was 'Ophelia.' That was a different thing to study. I could only read my Shakespeare, for 'Ophelia' is but an ideal. I lived in the part until I mastered it, and when I saw how the people liked it I was satisfied that I was on the right road, and I kept on.

"You know I was born in a little village in the South of France, and lived there until I was sixteen. The only resource I had was reading. I read Balzac over and over until his people were a part of my life, and through them I learned to study and understand human nature. That is the great teacher—you can study with no better teacher.

"I study with my feelings. I cannot study at all unless I am in the mood. I think and think quite by myself, and so after a long time it comes to me. Of course I feel it all when I present it. I could not present it if I didn't. I like to feel that I have my audience with me. I like their sympathy. Their applause is most inspiring. But I don't like the applause in the midst of a phrase. It is not a good compliment to the artist, and it is a very bad compliment to the composer to disturb the harmony of a phrase by interrupting it with applause, no matter how well it is rendered.

"What is my favorite recreation? To lie down in the sun, to bask in the warmth, to dream in the glory of it. I am enough of a gypsy for that. I had always to work so hard I never had time to learn to dance or to devote to many other kinds of pleasure. Reading is my favorite occupation after the music. I read everything I can find that has any bearing on my rôles. I like light books when I am weary, and the heavy books that make you think, not dream, when I am rested. Most of all, I read and love the mystics; spiritualism, theosophy, astrology. That is my hobby. I believe in it, and I make a serious study of it. Camille Flammarion is my friend and the president of a society to which I belong devoted to the study of these subjects."

Then with a little tragic gesture and the perversity of a spoiled child she insisted that the public should have no more of Calvé, that it was enough, and she would not weary them. And with the French woman's ready tact she brought her pictures for the interviewer, signed them with the characteristic signature after much selection and rejection of the pictures, which indeed do scant justice to the fascinating face, with its constantly changing expressions. While she wrote an aristocratic bundle of canine conceit came barking into the room, trying to tell everybody that he had once belonged to Patti. "He is not mine," the handsome singer insisted. "I like cats better than dogs, because they are more independent and active, and do not bother round so to be held and babied." The mistress of the dog is the very stately and dignified Polish linguist who chaperons the youthful prima donna, translates her rapid French into precise English, and lives with her at the Plaza Hotel, where the maid and the supercilious little dog, whose name is Chihuahua, constitute the family and occupy a suite of rooms overlooking the Park.

Calvé's career musically is a record of successes achieved by hard work. Born of parents in humble circumstances, and finding that she had a voice and dramatic ability, the most natural thing in the world was to utilize the talent. Her first music master was a French tenor, unknown to fame, who discovered that the girl had a voice while she was still in the convent. She sang many florid rôles in the early days in Paris, for her upper notes were then brilliant

and high as the lower ones are now very velvety and rich. Her earlier performances, too, were as conventional as the stage manager's interference could make them. It is only since she began to develop her talent for realism that her superiority to other artists of older reputation has become apparent. Previous to her departure for America she received letters asking for information concerning her work to be given to the public before her arrival. To these letters she answered only that she preferred to come with no heralding of trumpets and let the American people learn to know her and to judge her by her work. She has had her will. Like the Duse, whom she emulates, her performances are the only advertisement she needs to crowd the house when the bill bears the magic name—Calvé—"Sunday Sun."

R. A. Look Replies.

Editors The Musical Courier:

DEAR SIR—Having read your editorial of January 3 about my controversy with a few of the San Francisco "beginners," you will not be astonished if I take the pen in order to discourse upon your words a little. You have come very quickly to the conclusion that I have tried to seek notoriety and that I have given vent to some personal spite. Allow me to state that for the last twenty-two years I have been very well known in San Francisco as pianist, singing teacher, composer and critic; many times I have appeared publicly, always successfully; I have presented some pupils, both in the vocal and pianistic branches, who have done me very much credit; several of my compositions have been often performed publicly by the best musicians in town; I have been director of several musical clubs; I am very well known also in my own country; in short, I have been too often before the public, and my reputation is already established, to feel the necessity of seeking notoriety, as you say. Am I to be responsible if a local paper thinks it convenient for its own sake to create a sensation? If I were an obscure musician, seeker of notoriety, you may be sure that that paper would have done nothing in the occasion. After having created a tempest in a teapot, did those "beginners" (in fact, they are beginners of the musical career; I never attacked a musician of an established reputation) ever try to doubt the truthfulness of my correspondence to the "Gazette," of Milan? No, they know that the evidence would be too dangerous for them.

As for the so-called "personal spite," you must simply invert matters to reach the truth. Must I explain further that the notoriety and the personal spite have been the aim of one of those Italian beginners of the musical career, who as soon as they put their foot in America pretend to become at once artist and gentleman!

It is about ten years that I have the honor of writing in the "Gazette," of Milan, as correspondent of San Francisco, and how could anyone expect me to write anything that would not help the artistic aim of that paper? I have simply written the truth, nothing but the truth, and if in this city there happen things so anti-artistic, so charlatan-like, do you think that I am to be blamed because I have denounced them? As long as it is in my power I shall continue to disclose the humbug of those intriguers who make of art a vulgar mockery.

In the name of justice would you not let my voice be heard by your numerous readers?

Sincerely yours, R. A. LUCCHESI.

616 ELLIS STREET, SAN FRANCISCO, CAL.,
January 12, 1894.

Miss Monteith.—Miss Zippora Monteith, a Canadian soprano, who has recently located in this city, was the soloist at Dr. Gerrit Smith's organ recital Monday afternoon of last week. Her solo, "Hear ye, Israel!" from Elijah, was most pleasingly sung.

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BOSTON, January 21, 1894.

I SEE by the "Musical Times" of January, and I notice with pain, that my esteemed friend, Mr. Joseph Bennett, "received a shock" because I was thoughtless enough to confess that the First symphony of Brahms did not appeal to me. I took care in my letter to THE MUSICAL COURIER of December 3 to "admit beforehand" anything that Mr. Bennett might say in praise of the said symphony. Nevertheless he was "shocked," and "shocked" for two paragraphs.

I also notice with pain that Mr. Bennett in the same article speaks affectionately of "The Bohemian Girl."

After this exhibition of tenderness for Balfe's works I can only quote from Mr. Bennett's article: "O, brothers, is it of any use for us to go on speaking and writing words about music? We cannot agree about anything, and, seeing how impossible is the intercommunication of temperaments, we may as well give up trying."

Over a century ago, Mr. Bennett, the Rev. Martin Madan wrote a book "which elicited much controversy." It is entitled "Thelyphthora; or, A Treatise on Female Ruin." The learned chaplain to the Lock Hospital, London, maintained in this volume the duty of the practice of polygamy, which practice, however it might vex and distract the multifarious husband, would, according to the author, do away with all forms of seduction and put a stop to wenching. Sir Richard Hill, M. P. for Salop, wrote a reply, entitled "The Blessings of Polygamy displayed, in an Affectionate Address to the Rev. Martin Madan," and in his book he scored handsomely his adversary. But in the introduction (8th page of the edition of 1781) he addressed as follows the advocate of polygamy:

"I am sensible it will afford a singular pleasure to many that we have thus entered the lists together. But let such unhappy persons enjoy such pleasure. It is of no better sort than that which the malice of Satan excites, or rather it is that which excites Satan himself when he can cause Judah to vex Ephraim or Ephraim Judah. But it is a melancholy consideration that will afford malicious glee to the children of the wicked one will prove the cause of heartfelt grief to the children of light."

Now, I will gladly toss a copper with you to see which one of us will be Judah or Ephraim. The "children of the wicked one" are of course your old friends, Mr. Finck and the writers for the "Meister." The "children of light" are of course G. B. S., of the "World" (London) and the musical editor of the "Pall Mall Gazette."

To show my good nature I promise you to listen reverently to the said symphony by Brahms when next it is played as a solemn function. But I cannot promise to attend another performance of "The Bohemian Girl." You say that I shocked you, and I repent in "ashes and fine linen;" but you would not in return encourage me to court paresis by listening to the music of Balfe.

The Adamowski Quartet gave a concert in Chickering Hall the 16th. The program was as follows:

Quartet, C major (K. 465).....Mozart
"Erklärung".....op. 192, No. 2.....Raff
"Die Mühle".....Foote
Piano quartet.....Foote

This was a pleasant concert. The works played are familiar and do not call for comment. There was an occasional lack of finish in the performance of the Mozart quartet, particularly in the finale, but the performance in the main was creditable. Mr. Foote was the pianist. The next and the last concert of this series will be given February 20.

Miss Gertrude Franklin gave a song recital in Steinert Hall the evening of the 16th. The program was as follows:

Slumber Song.....Händel
"Good Night".....Dvorák
"Lorelei".....Liszt
"Immer bei dir".....Raff
"Nymphs and Shepherds".....Purcell
"Water Lily".....F. F. Bullard
"Woodland Lullaby".....C. Johns
"Serenade" (MS.).....Irene Hale
Nocturne.....E. Nevin
"Go, lovely Rose" (MS.).....B. E. Woolf
"Wing Tee Wee" (MS.).....Dr. Arne
"Polly Willis".....Dr. Arne
"Enchantment".....Massenet
"Pensée d'Automne".....Massenet

"Dites Moi".....E. Nevin
"Orsola's Song".....Thomé
"La Perle d'or".....Ferrari
"A une fiancée".....Ferrari

This program was well chosen and not too long. Among the new songs by composers of this city was a charming setting by Mr. Woolf of Waller's "Go, lovely rose." The tender, amatory, pathetic grace of the lines finds full expression in music that is without any affectation and is grateful to the singer. "Wing Tee Wee" is a clever bit of musical humor, and its brightness and vivacity appealed so quickly to the audience that the song was redemanded. I understood that Mr. Woolf has written several songs of late, and that they are to be published here soon. In these days, when there is such a tendency to treat the voice as though it were merely an orchestral instrument—and yet greater pains are taken in writing for orchestral instruments—it is a pleasure to find a man who understands thoroughly the range and the natural limitations of the human voice.

I spoke lately in THE MUSICAL COURIER of the beauty of Mr. Nevin's new songs, and it is not now necessary to discuss their merits. They found their way immediately at Miss Franklin's concert to popular favor.

Miss Franklin sang admirably. While she gave pleasure to the layman, she commanded the respect and the admiration of the musician, and not only on account of technical proficiency, although in technic her performance was an object lesson to the student, but she sang with rare and versatile intelligence.

The Apollo Club (male voices), under the leadership of Mr. Lang, gave a concert the evening of the 17th. Incidental solos were sung by Messrs. Endicott, Wellington and Clifford. The club was assisted by Miss Marguerite Hall, soprano. The program was as follows:

"With Wind and Tide".....Roeder
"To My Turtle Dove".....Henschel
"The Homeward Watch".....Smart
"In Love She Fell".....Arranged by Lynes
"King Olaf's Christmas".....Buck
"The Long Day Closes".....Sullivan
"Far Away".....Engelsberg
"Drinking Song".....B. O. Klein
"The Beleaguered".....Sullivan

In the shorter and familiar pieces the club sang with its customary accuracy and taste, although it is no longer the famous collection of solo singers united in an equally famous ensemble. Mr. Henschel's "Turtle Dove" is a delightful little composition, and it was redemanded. Mr. Klein's "Drinking Song" was honored in like manner, although the baritone solo was butchered by Mr. Clifford. Mr. Martin Roeder's "With Wind and Tide" is a disappointment, or a confirmation, as you please; it is without melodic, harmonic, contrapuntal, rhythmic, dramatic or "intellectual" distinction. Notes are put together by thumb rule, and they are supported by a sheet-iron accompaniment. "King Olaf's Christmas" was at times without due emphasis, and there was a sad straying from the pitch in the tenth verse.

Miss Hall was called suddenly to supply the place of Miss Currie Duke, violinist, who, announced, was sick. Miss Hall sang songs by Schubert, Carmichael, Bizet and Chaminade with grace and intelligence, although occasional tones were above the tone pitch. Do you know Miss Carmichael's—it is Miss Carmichael, is it not?—setting of "Sappho?" Do not be startled, the text is of sweet innocence, and the "Sappho" of this music never even heard of Lesbos. It's a beautiful song, and as Miss Hall sings it I could hear it again and again.

As Mr. Howard Malcolm Ticknor, the well-known dramatic and musical critic, is a member of the Apollo Club, let me quote from his review of the concert in the Boston "Courier" of to-day.

Theoretically the phrases set for Mr. Roeder's mariners may correspond to the words and fancies of Miss Dabney's stanzas; but actually they belong to the sailors, who hitch their belts and dash their tarry topknots. One approves the settings as good exercise in com-

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position, but as music one does not care a fig for it. Smart's "Homeward Watch," which appeared later on, seemed like a revelation of spontaneous spirit beside it. And, generally speaking, the longer and more pretentious German choir music is not comparable to the best English music for melody, free and natural polyphony, ease in learning or gratification in hearing. It is a wonder to many more than the present writer why the club does not make more frequent drafts upon the immense store of English music, even of contemporary writing, and pay less respect to the German composers, who are apt to be either learnedly dull and laboriously difficult or else so simple as to be almost trivial and so reminiscent as only to tickle the ear without occupying the mind.

Mr. de Pachmann gave the last of a series of three concerts the 18th in Chickering Hall. He played these pieces:

Fantasia, op. 17.....Schumann
Sonata, op. 27, No. 2.....Beethoven
Nocturne, op. 15, No. 1.....Chopin
Barcarolle, op. 60.....Liszt
Prelude, op. 28, Nos. 17, 12.....Chopin
Waltz, op. 34, No. 3.....Liszt
Sonnet de Pétrarque, No. 5.....Liszt
Harmonies du Soir.....Liszt
Ballade, No. 2, B minor.....Liszt
Mazurka brillante.....Liszt

The pianist seemed bored in the second section of the fantasia, but he produced in the first and in the third indescribably beautiful effects of color. The sonata was played frankly, without caprice or affectation of any kind. The allegretto was taken at a proper and characteristic pace. The finale was played with great attention to the detail, and yet with an abiding sense of the headlong passion of the whole.

De Pachmann's performance of the barcarolle was marvelous, nor am I now throwing about words as recklessly as Heywood's madman beat upon a drum. Such a combination of feeling, color, song, rhythm and dazzling, blinding technic is seldom in evidence on any concert stage.

So, too, his performance of the Liszt pieces was remarkable, but, with the exception of the mazurka which has good stuff in it, the pieces themselves seemed colossal and bombastic bores. The Ramann tells us that this No. 5 of the "Années de Pélerinage," which is a setting of the 104th sonnet of Petrarch, was originally intended as a piece for one voice with piano accompaniment. When I hear the mature version in a concert I wonder how Petrarch likes it, and I remember his remark on music as Englished by Mrs. Dobson a century ago: "The love of music invades all minds, but the idle more especially and those unaccustomed to noble deeds and deep studies." Mr. de Pachmann, however, achieved great things in these pieces by Liszt. His hands were like unto the lightning and the thunder. The most difficult passages were played with jaunty ease.

The program of the twelfth Symphony concert given in Music Hall last evening was as follows:

Suite (for strings and flute).....Bach
Overture, "Coriolan," No. 2, B minor.....Beethoven
Symphony No. 3, A minor.....Mendelssohn
Overture, "King Lear".....Berlioz

The playing of the orchestra was excellent throughout the evening, and Mr. Paur read sympathetically and directed with authority. The Bach suite in spite of occasional charming passages was a good deal of a bore. Nor can I agree with certain admirers of Berlioz, as Hippéau, for example, who are inclined to place "King Lear" at the head of the purely orchestral works of the great Frenchman. There is no trace of the volcanic passion that shook the old man Lear. The "Cordelia theme" may have a pathetic tenderness, a modest, shrinking beauty; but the opening recitative is without genuine power, and there is no overwhelming burst of orchestral fury that paints or suggests the crazed king defying the elements.

The program of the Symphony concert the 27th will be as follows: Overture, "Euryanthe," Weber; Concertstück, Weber; Symphony, D minor, No. 4, Schumann; Spanish Rhapsody, Liszt; "Rakoczy March," Berlioz. Mr. F. Busoni will be the pianist.

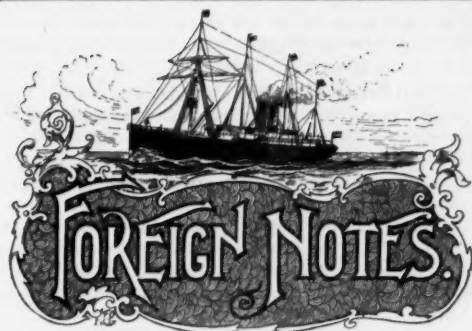
It is rumored that Mr. B. J. Lang proposes to give Wagner's "Tristan und Isolde" in concert form about March 1 in Music Hall.

These singers are talked of: Materna, Anton Schott and Max Heinrich. The orchestra would probably be Seidl's.

Mr. Ethelbert Nevin sails soon for Algiers on account of his health.

"Tabasco," operetta, with music by George W. Chadwick, will be given by the Cadets at the Tremont Theatre on the 29th. PHILIP HALE.

Boston "Saturday Evening Gazette."—The London "Figaro" says that the Philharmonic Society of that city was the last musical organization to send the critics complimentary tickets, and observes, "if in these days the critics had to pay for all the tickets that are sent them, it would cost each man something like £5,000 a year." From which it will be seen that the London critic is even a more persecuted man than is his Boston brother. Musical entertainments to the amount of \$25,000 worth of deadhead tickets for each critic, every season, is something appalling to contemplate.



Down Among the Dead Men.—At a late concert under F. Mottl at Karlsruhe the program announced the Third symphony by Brahms, "the great composer who for a series of years had been pronounced as dead." "If any one," writes the "Wochenblatt" in its notice, "believed that Mottl's statement that he did not understand Brahms was to be attributed to excessive modesty let him be undeceived. The late performance proves the statement true, and Brahms is again among the dead men at Karlsruhe."

A Music Library.—The Peters Musical Library, founded by Dr. M. Abraham, head of the firm of C. F. Peters, Leipzig, was thrown open to the public January 2.

Chabrier.—Mr. Chabrier preserves in a superb binding the manuscript of the poem of "Gwendoline," by Catulle Mendès. On the title page the author has written "Gwendoline. The eternal story of the Man, powerful, heroic, brutal—Samson, Hercules, Antony—conquered by the woman of child-like ingenuousness and perverse seductiveness—Dalila, Omphale, Cleopatra—of the Woman taken in the snares she has herself spread, and of Lovers, triumphing over all hatreds, all fatalities by Hymen; or, better still—Romeo and Juliet—by Death, who is the final Hymen, the only one not subject to treason nor divorce."

Carlsruhe.—R. Strauss' "Guntram" will be produced under Mottl's direction at Carlsruhe in March, and Strauss will conduct Mottl's opera, "Prince and Singer," at Weimar in February.

Vienna.—The Beethoven composition prize offered last year by the Friends of Music, Vienna, was not awarded, owing to the lack of merit in the works sent. The prizes offered by the Tonkünstlerverein for a choral work, however, produced thirty-four manuscripts. Miss Kitty v. Escherich gained the first with a double chorus, "Zu Gott, der meine Jugend erfreut," and Louis Victor Saar the second prize with three quartets.

Bayreuth Performances.—Those Wagnerians who are still busy making up their minds whether they will go to Bayreuth this year or not had better be quick in coming to a decision. Upwards of two thousand seats have already been taken in London alone, and therefore there is not the slightest doubt that all tickets will be sold long before the Festival begins.

Kreutzer.—At Geneva, on December 8, a marble plaque was placed on the front of the house in which the celebrated musician, Rudolph Kreutzer, died. It contains the following simple statement:

Les Genevois

à

Rodolphe Kreutzer,

décédé le 6 janvier 1831.

Heirs Wanted.—The next-of-kin of Sir Michael Costa is being advertised for. It may be remembered that the famous conductor left the interest of his money to his brother Raphael for life, and then it was to go to the R. A. M., London, to found traveling scholarships. There is a doubt as to the legality of this bequest, and the courts have ordered his relations to be communicated with. It is believed that the only one of his people known was a brother, who recently died in an asylum at Naples.

Tamagno.—According to reports from Milan Tamagno declares that the part of "William Ratcliff" in Mascagni's new work is too much for him, and that he will not sing it.

Frankfort.—The good patricians of the late Free City are much exercised about the notices of theatrical managers respecting the time when performances are over. The chief of police gave orders that a fine of 10 marks must be paid when any performance ends fifteen minutes sooner or fifteen minutes later than the time announced on the bills. "The force of folly can no further go." What with scene shifters' clumsiness, encores to prima donnas, floral tributes to prime ballerine, and calls of everybody before the curtain no manager can fix to a minute when the performance will terminate.

Scheveningen.—For ten years past the Berlin Philharmonic Orchestra has given concerts at Scheveningen, and next June a grand three days' festival will take place under the management of Consul Goldbeck, with Franz Mannstaedt as conductor. It is expected that this festival will attract many friends of music to this Dutch Coney

Island, which possesses "einen eleganten hotel" and a Kursaal that will hold 3,000 persons.

Wagner in Italy.—Wagner's operas have been given in Italian 1,022 times, namely: "Rienzi," 46 times; "Flying Dutchman," 53; "Tannhäuser," 118; "Tristan," 7; "Meistersinger," 20; "Walküre," 18, and "Lohengrin," 755. This is exclusive of the German company's performance under Neumann in 1883.

Wagner Elsewhere.—According to the Bayreuth Almanac, between July 1, 1893, and June 30, 1893, Wagner has been represented at 73 German theatres 1,047 times. In England 6 operas have been given 27 times, in Holland there have been 13 performances and in Hungary 18.

Cesar Franck.—A committee has been formed at Liege to erect a monument to César Franck. M. J. Rulot is the artist charged to execute the work.

Humperdinck.—The Court Theatre of Munich has produced the "Hänsel und Gretel" of Engelbert Humperdinck, with Miss Borchers as the "Gretel." It was well received and the composer repeatedly called out. It had been previously given at Weimar.

Wieck.—Clementine Wieck, née Fechner, widow of Friedrich Wieck, stepmother of Clara Schumann and mother of Marie Wieck, died at Dresden last month, twenty years after her husband's death.

Sembrich.—Marcella Sembrich had great success at her first concert, December 31, at Moscow.

Madrid.—The San Carlos promises to have a brilliant season. It opened with "Tannhäuser," followed this with "Lohengrin," and will produce the "Walküre" at the end of this month. "The Flying Dutchman" is a standing number in its repertory.

Mascagni's Hair.—Pietro Mascagni's hair is in its simple, unsystematic way almost as remarkable as Paderewski's. He is the son of a baker, and after he has conducted his own operas, especially in Italy, he is generally hustled by his admirers as if he were a lady among lions. He was sent to the Milan Conservatoire, but ran away and joined a strolling company of singers. He produced several operas including "Cavalleria Rusticana," of which the intermezzo may be heard any day on the barrel organs. From the day that "Cavalleria" seized the public ear he has written operas much as the average journalist turns out copy, at the rate of so many thousand notes a day; and he publishes his journalistic music as frequently as the young gentlemen who make books of their newspaper essays. Thinks well of himself and Mr. Sonzogno, who discovered him. Does not at all like to be told that his work is falling off in quality, as it undoubtedly is. Dislikes flattery but does not object to adoration. Regards all critics as children of perdition and not worth talking to. Talks a good deal about them all the same.—From the "Pall Mall Budget."

News from St. Petersburg.

RUSSIA, December 31, 1893.

FIVE years ago the citizens of this restless capital of the White Czar's enormous empire were thrown into a high condition of ecstasy over the beautiful voice and phenomenal singing of a young American girl. The pretty maiden gave a series of concerts in the princely "Hall of the Nobles," and the crowds that rushed to hear her were so great that hundreds, who were unable to gain admission to the concert room, willingly paid 6 rubles (\$3) apiece for standing space in the broad corridor, in order to catch a glimpse of the charming songstress as she passed out. Her extraordinary talents were so warmly appreciated and admired by the illustrious composer Antoine Rubinstein (who was then the director of the Imperial Conservatory of Music) that he paid homage to her by offering to conduct her orchestral accompaniments. Needless to say, the petite diva lost not a moment in accepting such a high honor.

To-day our snowclad city teems with the name of the prima donna whose singing at the World's Fair concerts will be remembered as the unique vocalistic success of that somewhat extraordinary musical undertaking. This God-gifted artist made her rentrée here on Christmas Night at our Opéra Théâtre, in the rôle of "Gilda," in Verdi's lyric opera, "Rigoletto." The immense audience greeted her entrance in the second act with an outburst of applause that told plainly they recognized in the idealistic "Gilda" the young maiden who had charmed them in the "Hall of the Nobles" five years ago. When Monsieur le Directeur announced that he had engaged the young American diva for a series of ten special representations, it required only one day in which to dispose of every available space for the whole season. This, too, notwithstanding the prices of admission to all parts of the theatre were increased more than double the ordinary scale.

Miss Nikita's rendition of the "Caro Nome" aria, after "Gilda" has been surprised and conquered by the "Duke," was the most superb example of brilliant vocalization that has been heard here since the winter evening of years ago, when Mrs. Adelina Patti created a sensation in the same opera house.

In the third act Miss Nikita arose to a point of dramatic

and lyric excellence so intense that her hearers were thrilled with a passionate feeling of vengeance against the cruel "Duke." In the great duo with "Rigoletto" she aroused our deepest sympathy for the poor buffoon and his outraged daughter.

No wonder they called her before the curtain so many times! Such a combination of lyric and dramatic ability in one individual is as rare as the pearls on the seashore.

On December 27 Miss Nikita made her second appearance, and gave us an exquisitely poetic interpretation of Charles Gounod's favorite character, "Marguerite." As a compliment to her Russian admirers, the charming American diva sang the entire part in the language of the empire. This was a surprise, not alone to the delighted audience, but also for the artists who supported her—because at the rehearsals Miss Nikita sang in French!

The "Jewel Song" of course was the clou of the evening, and, as you say in America, "brought down the house." In the church scene of the fourth act, where "Marguerite" is seen prostrating herself before the church door, striving against the infernal influence of "Mephistopheles" to utter a prayer for mercy—forgiveness—Miss Nikita was vividly natural, and the cry she uttered, when she turned and beheld her tormentor, sent a dart of horror through the hearts of her spellbound witnesses. The ovations of stormy applause and callings out after each act were so oft repeated that the triumphant diva was detained in the theatre until after 1:30 A. M.

Her third appearance, which took place last night, was in the rôle of "Mignon," in Ambroise Thomas' delicious opera! And what a magnificent "Mignon" it was that Miss Nikita introduced to us! Did she repeat "Connais-tu le pays où fleurit l'oranger?" Yes, not one, but two times! After hearing the brilliant Miss Nikita, and witnessing the idealistic impersonations with which she holds her audiences and sways their passions (and we have only praise for the best artists here), we marvel at the blindness of your American operatic directors who have permitted us to carry off such a beautiful lady, splendid cantatrice and dramatic exponent. We are the more astonished, because you have placed before your great audiences several whom we have listened to and whom we found wanting—some with insufficient voices, others with an almost total lack of dramatic conception and others whose greatest accomplishments seemed to be that they could always sing a quarter and a half tone lower than the pitch of the orchestra. We have here at the Imperial Opera one of the very best—perhaps the best—orchestras in the world, composed of musicians of the first excellence. Our singers are selected with the utmost care. The soloists must be good, and the chorus well balanced. Everything must be in order.

When we invite a stranger to sing a "Gastrolle," if he or she fails to prove equal to the expectations of the court and directeur, a second appearance is not invited. Financial considerations have no influence whatever in the engagement of "star" artists by the directeur of the Imperial Opera. The first and last requirement is that the applicant must submit to a public test of his or her capabilities, and if found satisfactory the engagement may be continued at the pleasure of the Emperor or Empress, both of whom are musicians of no mean order.

Such a thing as insufficient rehearsals does not happen here. Nobody dares to present himself or herself before an audience at the Imperial Opera without knowing and thoroughly understanding what they shall do. Singers are not "invited at a moment's notice" to fill the rôles of "suddenly ill" artists. The opera is simply postponed, unless some one of the Imperial Company is at hand to take the place of the absent singer, and then the substitute must have appeared in the part with the performing artists many times before. Of course, in a country where "time is money" such trifling details find no entertainment in the overworked brains of the modern opera directors and fin du siècle maestri.

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Minnie Methot.—The Remenyi Concert Company is making a tour through the South. The papers are making very favorable comments on these concerts. This is what the Washington "Post" had to say of the soprano, Miss Minnie D. Methot:

She won enthusiastic plaudits by her rendition of not only the classics which she sung, but by several ballad songs.

Miss Methot comes of a musical family. She is the grandniece of the late Theodore Wachtel, one of the world's most noted tenors, and she has doubtless inherited much of her rare musical talent from the great singer. She has become a great favorite on the concert stage.

Clarence Eddy.—Mr. Clarence Eddy gave an organ recital at Scranton, Penn., last Friday week, adding another to his list of triumphs.

Rita Elandi.—Rita Elandi, the young prima donna who appeared last year with Lago's Italian Opera Company as "Santuzza" before Queen Victoria in the special performance at Windsor Castle, has arrived in this city, and will remain here during the remainder of the season. She has an exceedingly attractive personality, and her voice is said to be of the true dramatic timbre. She will be heard in concerts, and later on in opera. Miss Elandi will be under the sole management of Henry Wolfsohn.

Metropolitan Music.—The second recital by Mr. W. Ward Stephens before the pupils of the Metropolitan College of Music was given at Steinway Hall last Friday evening, when the assistance was had of Messrs. Novacek and Hegner, of the Symphony String Quartet; Mr. Louis Kapp, violin, and J. C. Griggs, bass. The program included Rubinstein's trio, op. 52, and Scharwenka's quartet, op. 37.

Dr. Hanchett's weekly lecture last week had for its subject: "Criticism, Training and Teaching."

Theodora Pfafflin.—Miss Theodora Pfafflin will be the soloist at the next concert of the Peabody Society, Baltimore, Md., during February.

An Elmira Concert.—An entertaining concert was given at the residence of Mr. and Mrs. John D. Reynolds, Elmira, N. Y., on January 10, by Miss Elizabeth Slee, soprano; Percy G. Lapey, of Buffalo, baritone and Miss Alice J. Roberts, accompanist.

Instructive Recitals.—Mr. F. W. Merriam gave an "Instructive Piano Recital" at his residence in Minneapolis last Wednesday afternoon. Two short lectures on the class of music performed were given.

To Head Her Own Company.—Miss Marie Tempest will head an opera company of her own next season. She signed a five years' contract with Manager F. C. Whitney on Thursday last. Miss Tempest is now in this city rehearsing for her old part in "The Fencing Master," which she will sing for the balance of the season, beginning on Monday night at the Grand Opera House. She expects to sail for England in May, and will return in time to begin her next season about October 1. It is her plan to present light opera, musical comedy and French vaudeville.

Will Give St. Paul.—Mr. W. O. Wilkinson, organist and choirmaster of St. Michael's Church, will give Mendelssohn's "St. Paul" to-morrow (St. Paul's Day) with the choir of the church (thirty-five voices), accompanied by a full orchestra. Mr. H. Nichol will preside at the organ. The soloists are: Master Niemann, soprano; Dr. Wm. Mahoney, alto; Mr. Sam'l Tebbutt, tenor; Messrs. Frank Smith, J. O. Brown and J. Silvers, bassi.

From the Saturday Evening "Post."—It now appears from an account in the Leipzig "Signale" that Tchaikowsky's new symphony was played before his death, under his own direction, at St. Petersburg on October 16. It consists of a sombre introduction leading into an allegro con grazia in three-four time. This is followed by a scherzo, allegro vivace, containing some clever combinations of themes and brilliantly orchestrated. The last movement is not an allegro, but a remarkable adagio lamentoso of a very solemn, not to say tragic character. The scenes at the concert and afterward are thus described:

Although the composer was recalled many times at the finish, he was not satisfied with the effect which his new work had produced, and he expressed a hope that it might soon be performed again to enable its being better understood. To this end he also gave it, after the performance, the title of "Symphonie Pathétique," little thinking how soon his wish would be gratified and the new title become indeed strangely appropriate. A few days afterward the master was dead, and on October 23 his funeral took place. Thousands of his admirers followed the hearse, and the streets were crowded with tens of thousands more who watched the long and solemn procession as it wended its way to the Kassen Cathedral and thence to the Nevsky Monastery, where the remains were interred. The new symphony was repeated at the second concert of the Musical Society. In the

middle of the orchestra stood a bust of the composer, surrounded by laurels and palms and crowned with a laurel wreath. Court Conductor Napravnik occupied the place where only three weeks before Tchaikowsky had stood in perfect health conducting his last work. The crowded audience seemed at first depressed, but the beauty and power of the music soon drew forth enthusiastic applause. The performers were deeply moved and surpassed themselves in their superb renderings of the various works.

In course of a recent conversation Dr. Dvorák expressed his great admiration of Mr. Seidl as a conductor and musician. His arrangement of that Bach Divertimento for orchestra, he said, "could not have been improved on by Wagner himself. But it was the performance of my new symphony by the Philharmonic Society that convinced me most strikingly of Mr. Seidl's sound musical instincts. I had marked the slow movement 'andante,' but when I arrived at the rehearsal I found him taking it much slower. He was right, and I at once changed the 'andante' to 'adagio.' I wish that my symphony could be brought out under his direction in Europe. There are only one or two conductors over there in whom I would have the same confidence as in him. What astonished me especially was that in Brooklyn, where the orchestra was only half as large as in New York, the effect was almost as fine as in New York." In that last remark Dr. Dvorák has put his finger on what Mr. Seidl's admirers have long since recognized as one of the great secrets of his power—his ability to get as much musical effect and variety out of an orchestra of 40 as most conductors can with one of 60 or 100 men.

It has been often pointed out in this column that the reason why modern opera has made such slow progress in London was that while the singers there have long since ceased to be Italians chiefly, the Italian conductors have been retained, and in modern opera a first-class conductor is of more importance even than first-class singers. This is proved once more by the "solemn fiasco" of "Die Walküre" in Milan. "The singers," says the correspondent of the "St. James' Gazette," were all right, "but the conductor, Mascheroni, very able in conducting an Italian score, is all at sea before a work of this importance; and what between mistaken movements and a curious inability in handling the simplest dynamic devices, not a single point scored—not even the 'Walkürenritt,' that Wagnerian intermezzo. As to the mise en scène, a switch-back with rocking-horses for the ride of the Walkyries, a pennyworth of bluefire for the Feuerzauber, Roman armor, Renaissance swords, for a prehistoric action, and what not."

Second Schott Recital.—The second recital of German songs was given in Chickering Hall last Thursday afternoon by Alfred Ernst and Anton and Albert Schott. This was the program given:

Hymne aus "Stradella".....	v. Flotow
Alfred Schott.	
"Lohengrin," Gral Erzählung (by request).....	Wagner
Anton Schott.	
Sonnet musical.....	Ernst
La petite bergersonette.....	Alfred Ernst.
"Das Kinderland".....	Brahms
"Feldensamkeit".....	Cornelius
"Komme wir wandeln".....	Schumann
"Ueber'm Garten".....	Anton Schott.
"Ständchen I".....	Schubert
"Ständchen II".....	Mendelssohn
"Durch den Wald".....	Alfred Schott.
"Cœur de Lion" (duo).....	Gretry
Anton and Albert Schott.	
Improvisation ueber das Volkslied, "Ach wie ist's moeglich dann.".....	Alfred Ernst.
"Rheinlied".....	Stark
"Wanderlied".....	Schumann
Anton Schott.	

The Jonas Recital.—Mr. Alberto Jonas gave his second recital in Madison Square Concert Hall last Wednesday afternoon, this being his program:

Sonata, op. 111.....	L. van Beethoven
Nocturne, in C minor.....	Frederic F. Chopin
Prelude, in D flat.....	
Valse, in C sharp minor.....	
Berceuse.....	
Scotch dances, op. 72, Nos. 3 and 4.....	C. Saint-Saëns
Caprice on ballet airs from "Alceste," by Gluck.....	Scarlatti
Sonata, in A major.....	
Novelette, op. 99, No. 9.....	Robert Schumann
Warum.....	
Arabesque, op. 18.....	
"Isolde's Liebestod" ("Tristan and Isolde").....	Wagner-Liszt
Legende, "St. Francis de Paula".....	Franz Liszt

Music by the Aschenbroedel.—There was an entertaining program of chamber music given at the Aschenbroedel Club House Sunday afternoon, including Mendelssohn's Octet, op. 20, and Saint-Saëns' Septet, op. 65. Miss Marie Maurer was the singer.

A Pittsburg Pianist.—Mrs. Kate O. Lipka, assisted by Mrs. Elise Warren Mechleng, gave a piano and song recital in the Pittsburg Club's theatre, Pittsburg, Penn., on January 11. The affair was a great success, and Mrs. Lipka received many recalls.

An Orpheus Postponement.—The second concert of the Orpheus Society will be given Friday, February 2, instead of the previous day, to oblige the management of the German Charity Ball, who had engaged the Madison Square Garden for that evening and neglected to secure the con-

cert hall, and as the loss of the concert hall would involve a pecuniary loss, the Orpheus have delayed their concert one day in the interest of charity.

The Carl Organ Concerts.—Mr. Carl was greeted by a large and representative audience last Wednesday at his first recital of the season, and many were obliged to remain standing until the final number had been played.

Mr. Carl was in excellent form and excelled all his previous appearances in this city.

The Bach number was given with great breadth and received a brilliant interpretation, and in the numbers by Widor, Wachs, Salomé and the "Wedding Music," by Mr. Theodore Dubois, his magnificent technic, lucid phrasing and artistic finish were most clearly demonstrated.

The second recital occurs to-day at 4 o'clock, and at the third recital next week, Wednesday, January 31, this program will be given:

Concert, Satz in C minor.....	Louis Thiele
Prieslied, "Die Meistersinger" (violin and organ).....	Richard Wagner
Mr. Hubert Arnold.	
Canon, B minor.....	R. Schumann
Scherzo (new).....	Eugène Gigout
Recit and aria from "Don Munio".....	Dudley Buck
Mr. George L. P. Butler, tenor.	
Fugue en re majeur.....	Alex. Guilmant
"Prelude for the Organ" (MS.) (first time)	
(Composed expressly for Mr. Carl during Guilmant's American tournee)....	
Finale (Sonata, IV.).....	Mendelssohn
Concerto in E minor, for violin.....	Mr. Hubert Arnold.

A Boston Engagement.

The engagement of Miss Henrietta Hobbs, the only daughter of Mr. Warren D. Hobbs, of 318 Commonwealth avenue to Mr. Homer A. Norris, the well-known organist and composer, has just been announced. Miss Hobbs is quite prominent in society circles, and wherever known is a great favorite, and Mr. Norris is also very popular and is held in high esteem for his fine character and acknowledged musical ability.—Boston "Sunday Times."

Mr. Norris is one of the most successful teachers of harmony and counterpoint in Boston. He is the organist at the Ruggles Street Baptist Church, a position he took after a four years' study with Guilmant and Theodore Dubois, in Paris.

A Spanish Concert.—The first of a series of concerts by Spanish musicians will take place in the concert hall of the Madison Square Garden this evening. The performers will be Virginia Galvan de Nava, soprano; José de Nava, tenor, and Ricardo Castro, piano.

Behrens Will Teach.—Mr. Conrad Behrens, the favorite basso, has located permanently in this city at 162 East Sixty-first street, and will teach singing. He is engaged for Mr. Walter Damrosch's forthcoming production of "Die Walküre" at Music Hall.

Slivinski at Vassar.—Josef Slivinski, the Polish virtuoso, gave a piano recital at Vassar College last Friday evening, under the auspices of E. M. Bowman, and being in good form played very well. His audience was most enthusiastic. This was the program:

Toccata and fugue.....	Bach-Tausig
Variations in E major.....	Händel
Sonata, op. 28 (composed in 1801).....	Beethoven
Nocturne, op. 48, No. 1.....	Chopin
Mazurka, op. 50, No. 3.....	
Impromptu, op. 36.....	Schumann
Scherzo, op. 39.....	Rubinstein
Papillons.....	Liszt
Barcarolle in G major.....	
Tarantelle, "Venezia e Napoli".....	

Bendix Played It First.—Max Bendix played Dr. Dvorák's violin concerto first in this country at a Chicago Symphony concert, under Theodore Thomas' directorship. The date was October 31, 1892. Miss Maud Powell presented the work for the first time in this city.

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LEIPZIG, January 5, 1894.

SMETANA has obtained a hold upon public favor in Leipzig which for unanimity and sincerity has few parallels. His "Die verkaufte Braut" was produced for the first time December 25, and had a decided success. The management deserves the strongest praise for the uniform excellence of the performance. The opera could scarcely have been more carefully prepared. The same observation respective of the orchestra that was made of "Der Kuss," produced here earlier in the season, is apropos of this opera. One would almost be repaid by a hearing of only the orchestra part of Smetana's operas, so beautifully and logically is it treated throughout.

In solving the difficult problem of a stammering character in opera Smetana was not pre-eminently successful. At first it makes quite a ludicrous impression, but soon one becomes conscious of labored effect. This part had in Mr. Marion a most capable interpreter, who surmounted all difficulties so successfully that his "Wenzel" was quite a remarkable creation. Only words of praise must be given those singing the other parts. They all did their best. The ballets, for which the music is simply bewitching, were really remarkable, and the antics of the wandering players very laughable. Mr. Porst in conducting the opera did some of his best work. "Die verkaufte Braut" occupied three nights each of the first two weeks since the first production, and for some time will undoubtedly be a strong attraction.

Offenbach's "Orpheus in der Unterwelt" was revived at the Altes Theater December 26. An enthusiastic holiday audience applauded everything to the echo. Judging by this production it is hard to understand what could have caused the great success of this farce operetta in its time. But then the company at the Altes Theater is very mediocre, the orchestra included.

A second hearing of "King Arthur" only strengthened the favorable opinion upon the composer's abilities. However, in Leipzig the opera will not be successful. Presumably because of the cold reception, the singers seem to have lost their interest in it, and as a consequence the performances are no longer meritorious.

It is announced that Franz Xaver Battisti, heroic tenor of the Stadt Theatre, in Trier, has been engaged for the Leipzig Opera, likewise Miss Louise Devall, from Gera, for operetta.

It is quite remarkable what favorable results the management of the Opera obtains from young singers. The success of Miss Mark, now in Vienna, who came here almost as a novice, is well known. Her departure naturally was very much regretted; but the rapid development of the youthful material at the Opera promises soon to reconcile the habitués to the loss of Miss Mark.

Miss Dönges' singing this season in "Der Kuss," "King Arthur," and as "Elsa," in "Lohengrin," gives the best promise for her future. Miss Kernic in "Am Brunnen," "Verkaufte Braut," and other operas had excellent success, and Miss Osborn, judging from her accomplishments thus far, will undoubtedly rank high in her profession as soon as more opportunities are afforded of asserting her talents.

This is mostly due to the guidance of Director Staegemann, with whom most of the younger members of the Opera are in constant study and who, judging from the excellent musicianship and constant improvement of his votaries, is one of the few pre-eminently qualified for the delicate task of educating his disciples to be artists for opera.

"A Serenade" for orchestra (No. 4, F major) by S. Jadassohn, played at the eleventh Gewandhaus concert, is quite an elaborate composition, consisting of an allegro con brio, scherzo, notturno and finale. This same work was recently performed at one of the Subscription concerts in Geneva under direction of the composer, but it will hardly be able to attain any prominence on concert programs where a personal interest in the composer is not paramount. Parts of it, especially the scherzo, are very trivial and the music would be much better suited to operetta than a form of composition which probably but for the composer's modesty would have been designated a symphony.

A tarantelle for flute and clarinet with orchestra by Saint-Saëns, played by Messrs. Max Schwedler and Friedrich Kessner, members of the orchestra, was a very uninterest-

ing and worthless piece and but passably well performed; the gentlemen are excellent orchestra players but no virtuosi.

One of the orchestra gems of the season so far was the Haydn symphony in E major (No. 3, Breitkopf & Härtel). It was easy to see in which direction the sympathies of the players lay, and the spontaneous applause after each movement showed that their enthusiasm had been most infectious.

Lilli Lehmann was the soloist. She sang eleven songs by Robert Franz in groups of six and five. She sang them as could have been expected only of Lilli Lehmann. That the audience was satisfied after the first group with calling her back but once is one of the many proofs that the most glorious sphere in music, singing, is not valued highest in Germany according to its artistic worth. As encore to the second group she sang another Franz song.

A veritable revelation was the playing of the Gewandhaus orchestra on January 1 at the twelfth concert. Reinecke always conducts the Schumann D minor symphony superbly, but on this occasion the achievement of the famous orchestra eclipsed by far anything I have yet heard them do. It was really wonderful. That a man of Reinecke's years should be capable of such energy and fire, and, moreover, could and would assert them over the same forces that either from insufficient rehearsing or other causes are only too frequently inclined to be very lax at the symphony concerts, would suggest some unusual circumstance as inspiration. Perhaps it was the recent visit of the Berlin Philharmonic orchestra under Richter. At their first concert they played this symphony and many of the Gewandhaus orchestra members, including Reinecke, were present. Some of the local papers mentioned the Philharmonic favorably in comparison with the Gewandhaus orchestra, and a determination on the part of these gentlemen to place themselves above further comparisons of this kind may have actuated the remarkable effort. If this is true, then all attendants of the Gewandhaus concerts should hail future visits of the Berlin orchestra with joy.

Joachim, as has been so often the case on New Year's Day, was the soloist. He played the Spohr concerto in E minor (No. 7) and fantasia, op. 131, by Schumann. His playing was well received, as it always is. As long as Joachim can obtain such hearty applause as was accorded him on this occasion he certainly is justified in continuing his visits to Leipzig as a virtuoso; but in truth there are many dissenting voices to announcements of his name as soloist. In the adagio and rondo of the Spohr concerto one's interest was most strongly engaged.

The Thomas choir, in conformance with New Year's tradition, also occupied a place on the program. They sang Bach's cantata, No. 137, "Lobe den Herrn," &c., with orchestra and organ, under the new cantor, Mr. Gustav Schreck, and sang it schrecklich. The boys' voices have suffered terribly in the last year. They are inadequate in numbers, and the conductor endeavors to force volume where it does not naturally exist.

Mr. Paul Homeyer played Bach's prelude and fugue in D major and was heartily applauded.

Jettka Finkenstein at her song recital here sang twenty-one songs by different composers; most of them very acceptably. She might have been a great singer had her voice been properly placed. It is of a good quality, very full and resonant. In the lower register, which is particularly fine, she uses it naturally very well, but in endeavoring to make the high notes in the same way the tone slips back. She has good technic, an exceptionally fine trill, sings musically and is superior to most concert singers heard here this season. Despite a bitterly cold evening a full house greeted Miss Finkenstein at this her first Leipzig concert.

The rather patronizing allusions of several Berlin papers, on the occasion of Siegfried-Wagner conducting there, to the enthusiasm he aroused in Leipzig as conductor of the second Liszt-Verein concert, have most naturally not mitigated certain feelings that often exist in cities claiming prestige in the same spheres. Wagner had a phenomenal success here, so great that some papers even suggested him as one of the fittest to be made permanent conductor of the society. His future career will, at least in Leipzig, be followed with the greatest interest.

On January 2 a new institution was opened to the public, which is a most valuable addition to the facilities for obtaining musical knowledge in Leipzig. The great publishing firm of C. F. Peters has established a musical library at 26 Königstrasse, which already contains many valuable treasures, and which it is the firm's purpose to perfect as much and as rapidly as possible. Although the same was founded but half a year ago it is the outgrowth of and embraces the library of Dr. Alfred Dörfel, the musical scholar. Dr. Emil Vogel, music historian, is the librarian, and to him is entrusted the task of completing the collection of encyclopædias, histories, biographies, monographies, theoretical works, periodicals, &c. A very rare and valua-

able feature is the collection of complete opera scores, something not to be found in any other musical library, it is claimed, because otherwise they are given only into the possession of opera companies for performances. The enterprise is very public spirited, and affords opportunities rarely to be had.

The gentleman in Vienna is welcome to his opinion that the performance of "Walküre" there is superior to the Leipzig production; but, assuming for myself the identity of "one," I object to his correction. He may express his own opinion, but must expect decided opposition to assuming musical censorship. I have seen the Vienna performance, and upon it expressed my personal opinion. Any critic or individual, the gentleman in question included, has the privilege of just as decided an avowal. But when in music one asserts that another's judgment is erroneous, he assumes a burden of proof which, in the absence of musical criterion, it is simply impossible for him to sustain.

AUGUST GÜSSBACHER.

Latest from Paris.

PARIS, January 12, 1894.

THE scenery of "Thais" is among that destroyed by the fire of last Saturday evening at the Opera storehouse, and this of course postpones the production of Massenet's eagerly awaited opera. The fire was an alarming one, for owing to the inflammable nature of the material it could be seen for miles outside of Paris. Six firemen were injured, and the panic it created in the neighborhood, which is a poor and densely populated quarter, was extreme.

The scenery of thirty operas besides "Thais" has been lost, among the number being "Le Cid," "Henry VIII.," "Don Juan," "Rigoletto," "Romeo et Juliette," "Le Prophète," "Robert le Diable," "Aida," "Guillaume Tell," "L'Africaine," with the greater part of "The Flying Dutchman."

The two Wagner operas, "Walkyrie" and "Lohengrin," as well as "Salambo," "Faust" and "Samson et Delilah" have been saved, thanks to the fortunate fact of their being stored on the enormous stage of the opera itself, so that the directors may consider themselves lucky to have anything to represent.

Massenet has been one of the most unfortunate, and Sibyl Sanderson is inconsolable, for her engagement at the Opéra Co-lique expired ten months ago, and she has been impatiently awaiting her long coveted début at the Opéra. As yet no date has been fixed for the first representation of "Thais," but the probable date will be some time either in the end of February or the beginning of March.

Some say the fire was caused by the furnaces lit by the workmen—the weather was then 14° below—for it has been ascertained that it began in the glue room; but it is not improbable, despite official denials, that it was the work of anarchists. For some time past the Opéra has been regularly guarded, because of these rascals and their threats, so much so that during the blackest of night scenes the electric lights in the upper galleries burn brightly, not even being lowered, and policemen in plain and official attire not only guard the various exits, but are liberally distributed among the audience.

Of course it is the denizens of the orchestra stalls who have naturally most to fear, and as I have a most decided objection to being forcibly sent into kingdom come I vacated my usual seat there and took one in the boxes instead, and in a very short period of time I heard "Faust," first from the orchestra stalls and then from the boxes. Only my own experience could ever have made me believe the difference the change of seats made. All the main and fine effects I had revelled in were lost to me from my seat in the boxes, and now in spite of anarchists I am back in my old seat.

A novelty—yet not a new opera, for the work has been given both in Germany and Brussels—both interesting and

Rita Elandi,

DRAMATIC PRIMA DONNA.

Opera, Concerts, Musical Festivals.

FOR TERMS, DATES, &c., ADDRESS

HENRY WOLFOSHN'S MUSICAL BUREAU,

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beautiful at the Opera House is Emmanuel Chabrier's really splendid work, "Gwendoline."

Some critics say it is too noisy, and they are right, for in many places the instrumentation drowns the voices of the singers, who are forced to shout, so that the audience may believe they sing; but apart from this fault, unfortunately a most grave one, the work is singularly free from defect. There are bars of genuine inspiration scattered lavishly through the work, and it is a score in which every student will find something to interest and charm him.

I have a horror of seeing national melodies transplanted or touched by foreign hands, and when I found out that Chabrier had taken an Irish melody for Gwendoline's spinning song, I went prepared to be disgusted, for it is a well proved fact that in all national melodies it is rather the spirit than the notes that constitute their beauty. The melody in question is one I have heard whistled and sung and crooned numberless times on the Connemara hills and amidst the wildness of the Wicklow highlands by the peasants, and whether I heard it in Ireland, north or south, or even whistled in the streets of New York by some hod carrying Paddy, the conception was always the same. For it was Irish lips and throats that essayed it, and the peasants if they sang unconsciously yet sang as tradition, handed down from generation to generation, had taught them.

It would be injustice to Miss Berthet ("Gwendoline") to say that she sang it badly; she has a beautiful voice, her diction is excellent and her artistic finish is well nigh perfect; but I do unhesitatingly affirm if she sang it as an Irish melody she sang it untruly. If she sang it as anything else it has then no place in Chabrier's opera.

Outside of the rendering, which, of course, was devoid of that roguish beauty, that strain of sad, telling pathos underlying all the rollicking humor which makes the Irish melodies so peerless—out of place in a spinning song of course—the composition as Chabrier arranged it was most interesting, and I have seldom heard a strange accompaniment fitted to a national melody more admirably. Chabrier is a master, and his resources are endless, and although he has not improved the Irish melody he has stolen, at least he has not maltreated it.

Why cannot composers let national melodies alone? What would the world say if a novelist or writer was to take some charming chapter out of a strange work and incorporate it into his own? For the life of me I cannot see the reason of this fancy composers have for theft, nor can I understand why national music should be imitated. National melodies are the lyrical expression of a nation's joys and sorrows; they are the outcome of great national triumphs, of deep national grief, and they are born, not made. The greatest treasures a nation has, they ought to be guarded jealously from pollution and kept pure, simple and naive, as they come to us from an age lacking the conventionalities and insincerity of our own.

Cesar Cui is here for the rehearsals of his opera, "Flibustier," and is very delighted with the way in which the artists are presenting it. I saw the general last week, and as I had always seen him in uniform at St. Petersburg hardly recognized him in the ordinary suit of the male sex. General Cui is a remarkable man; for nine months of the year he is busy in the northern metropolis giving lessons in fortification to three military academies, and it is only during the summer months he can devote himself to composition. I had several chats lately with the Russian composer, and heard all about "Flibustier." It was written in six months, that is two summers, and when Cui asked Jean Richepin if he might set his play to music the latter replied yes, but that he thought the subject would be difficult, and that he did not know if he could arrange the libretto to suit Cui. General Cui replied, "Never mind, I will arrange my music to suit your play," and the general kept his word, for the opera of "Flibustier" is but the play set to music, since there are almost little or no alterations of the text.

Composers can understand what the brilliant Russian composer's task was, and some five years ago when the score was first read to Richepin in the salons of Cui's warm friend, the Countess Mercy-Argenteau, Richepin was lost in wonderment and embraced Cui like a woman.

"I don't think you know," said General Cui to me across the writing table, upon which lay some sheets of the score he was touching up, "that it is a wise thing to do, but it has not often been done."

I had much gossip about old St. Petersburg friends with the general, and among others about poor Tchaikowsky, and I learn from Cui that the rumors so persistently spread about the suicide of Peter Illitch were rank falsehoods. Tchaikowsky died of cholera, and of that alone.

ALEX. McARTHUR.

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Occasional London Letter.

LONDON, January 8, 1894.

IN the British Museum a few days ago I made a great discovery. I found the mummy of Anche Hapi, a musician of ancient Egypt. No doubt you wonder how I could find what was not lost. Ah, that's the point. Did you never hear it said by a man who had come from listening to a grand opera or a grander symphony? "I must confess that that music was too deep for me." He heard the music, but he did not find the meaning of the composer. Now I had seen years ago this dried corpse, wound about with brown and yellow cloth, but only within a few days did I find the mystic key which unlocked the chambers of the past and let me see vaguely in the distance the home and bronze complexed friends of Anche Hapi, musician.

How much do you think we should enjoy his music? More than he would like ours, probably. His ear, never having been subjected to the great variations of temperature, which put such a strain on the tympanic membranes of us Northerners, would be more sensitive than ours. Our harmony, our polyphony, would baffle him. The oboe would be the instrument most sympathetic to him, as all the nations of antiquity were partial to the reedy tone. But these cyclopean architects of the pyramids knew very little about acoustics, if one is to judge of their knowledge from their musical instruments. Their stringed instruments are often made of thick bone. The wonderful results to be obtained from spruce, pine and maple were left to be discovered by the Cremona masters. Of course this is all supposition. Because who knows but that the most beautiful of their instruments have perished.

The sculptured remains cannot altogether be relied on for accuracy. What kind of an idea of our orchestra would future generations get if the only instrument that remained were the excruciating steam organ of Barnum's show? No doubt Anche Hapi was a man of imagination, and one who saw with a poet's eye the beauty of old Egypt. No doubt as he sat in the shade of a palm tree and looked up to the summit of the great pyramid, which was at that time dazlingly bright in the tropical sunlight by reason of its white enamel, his patriotic bosom swelled with Egyptian pride. No doubt he has floated down the Nile, or has culled the lotus flower and strummed a forgotten serenade for his vanished beloved one. But I question if ever in his wildest dreams he had the faintest idea that many centuries after his death he would lie on a shelf as a mere curiosity in a land which was all but unknown and which was inhabited by semi-mythological savages.

Next to the case in which the body of Anche Hapi lies is the mummy of Cleopatra, Queen of Egypt—Cleopatra, whose charms enslaved Marc Antony; Cleopatra, of whom Shakespeare wrote:

Give me some music; music, moody food
Of us that trade in love.

• • • We'll to the river: there,
My music playing far off, I will betray
Tawny fin'd fishes; my bended hook shall pierce
Their slimy jaws, and as I draw them up
I'll think them every one an Antony,
And say, Ah, ha! you're caught.

—(Antony and Cleopatra, Act 2, Sc. V.)

I cannot blame "Marc Antony" for allowing himself to be caught. Do my best I cannot help falling in love with her myself. If I could unwind her burial robes, put nervous life again within her, awaken passion and rekindle fire in her dark eyes—but then she might be one of the ordinary women I meet every day, who have far less power over my affections than have the 5½ odd feet of the cassia scented remains of "Cleopatra." I hope that my lady friends will not despise me for this. Their turn is coming. They may some day themselves be museum relics, over which the progeny of a South Sea Islander will wax poetic in the centuries that are to come. But of me less will remain than does of Anche Hapi. Fewer than than now will care a rap for the music or the imaginings of CLARENCE LUCAS.

Honolulu Musical News.

HONOLULU, H. I.

THE Misses Julia and Rose Albu, two young Jewish vocalists, arrived here a few weeks ago accompanied by their manager, M. L. Plunkett. They have given two or three concerts at the opera house, assisted by local talent. There is nothing remarkable about their singing and their voices are decidedly amateurish. Honolulu audiences abound with musical critics, and they must have good music.

The Christmas services at the various churches were well attended. At St. Andrew's Cathedral the following program was given at the 9:30 A. M. service:

Carol, "Angels From the Realms of Glory."
Tallis' Festival Responses.

Te Deum in F.....Max Vogrich
Jubilate in G.....A. J. Holden
Anthem, "It Came upon the Midnight Clear".....A. S. Sullivan
Anthem, "Thus Speaketh the Lord of Hosts".....Sir. J. Stainer

The choir numbered twenty-seven mixed voices, with Mr. Wray Taylor, organist. At the 11 o'clock service the choir of boys and men sang Smart's "Te Deum" in F, and the anthem, "For unto Us a Child Is Born." A carol service was held on Christmas Eve. At Central Union Church and the Catholic Cathedral the music was of a high order, though no programs had been published. "HAWAII."

The Virgil-Zeckwer Controversy.

WHEN a representative of THE MUSICAL COURIER called upon Mr. Virgil to know if he would furnish for publication the facts with regard to the controversy between Mr. Zeckwer and himself, which occurred on December 29 last, at the P. M. T. A. meeting at Scranton, he said he was perfectly willing to do so.

"But you must remember," said Mr. Virgil, "that I want the whole story told. Only a small portion of the play was on the boards at Scranton. I will say that Mr. Zeckwer's zeal in a bad cause, as I view it, was so great that he failed to state certain occurrences as they were, and gave others as they were not, and omitted a very few important ones entirely, which corrections I shall be glad to make, and omissions supply."

"Well, to make a long story short, at the close of the lecture and recital, a discussion was in order. Mr. Zeckwer, handling the king's English in the eloquent style peculiar to himself, opened the discussion, and I presume has ever since been sorry that he did not close it too.

"I think all present, save a few of his intimate friends who had been let into the plot, were surprised after witnessing the graceful style and hearing the charming musical effects of the young player who had been delegated to represent the clavier method, to discover that the learned and eloquent speaker was against the system of training which in so short a time had developed such wonderful results.

"Several people said to me, after the performance, that when Mr. Zeckwer sprang to his feet so quickly to open the discussion, they expected to hear from him that his soul, like theirs, was filled to overflowing with admiration for the exquisite playing to which they had just been treated. But no; he informed the assembly at once that the effects they had just listened to from the young clavier representative were not musical effects, the legato, which they in their ignorance had thought was and accepted as legato, was not legato at all. He told his hearers that the 'Virgil theories,' as he called them, from A to Z (the Z stands for Zeckwer) were bogus, and ought to be exposed; so he with a true missionary spirit had come all the way from Philadelphia up to Scranton to throw the bomb that would explode the whole clavier scheme for ever.

"'Virgil,' he said, 'claims to have demonstrated the truth of his theories by experiments.' He (Zeckwer) wished it distinctly understood that he had demonstrated the falsity of these theories by experiments. I will say (as a side remark, trusting that you will not make the fact public) that the learned gentleman admitted that he did not have right then and there in his jacket pocket the results of his experiments to show them; and he was frank enough to admit that his experiments (instantaneous photography) had not panned out just as he had anticipated; until they did, he told his hearers, they must take his word for it. Now if his word is as good as his note for 10 cents, then not only those who were so fortunate as to be present, but the whole world, has something to hear on this vexed question of the legato touch. The world will no doubt in due time be under everlasting obligations to Mr. Zeckwer.

"By the way, this legato touch business is the thing above all others that lies nearest to Mr. Zeckwer's heart. If he possesses any one quality that is stronger than any two qualities possessed by ordinary mortals (I should have said possessed by 'great artists'), it is his legato touch. He opened his remarks, as before stated, with the assertion that 'the theories of the clavier were false, and that the clavier legato was not legato, and that the playing to which they had just been listening was necessarily very bad,' by giving them a piece of history eight or nine years old, I think he said, but I have heard the story so often that it is as stale to me as if it were a hundred years old. But I will not stand upon the question of the age of the story, for that was well enough; the issue is a live one; but the facts, as stated, were in the main false.

"He told his hearers that 'Virgil made a machine before the clavier, which he called a techniphone,' which was true. At this point he sought to gain the sympathy of his audience and numerous admirers at my expense, by stating that 'I had invited him to test the said techniphone, to which he graciously assented;' but no sooner had he in his innocence placed his skillful fingers on the treacherous keys of the infernal machine and proceeded with his infallible digitals to play his legato, than the insolent Virgil cried out, 'You can't play legato; the keys go click, click! They ought to go click.' 'Ladies and gentlemen, I felt insulted (here ensued a long pause); I looked straight at that man (a longer pause); I said, 'Mr. Virgil' (another pause), 'I am Richard Zeckwer, of Philadelphia' (prolonged pause, with indications of a storm). Then the words were repeated in measured accents. 'Sir, I repeat it, I am Richard Zeckwer, of Philadelphia. I should like, sir, to state right here and now one solemn fact, and ask two leading questions.

"'First, I will state that I am a pupil of the great Moscheles.' At this announcement, Virgil seemed to weaken, I thought.

"Question No. 1. 'Now, sir, do you think he (Moscheles) could play legato?' I think Mr. Zeckwer stated that I

gave an affirmative answer, but as he was present on this memorable occasion, and I was not, of course you must take his word in preference to mine. The testimony of an eyewitness to a transaction in any court of justice always gets away with the testimony of the fellow who was not there, and knows nothing of the affair.

"Question No. 2. 'Now, sir,' said I, 'do you think that he (Moscheles) could teach legato?' I think Zeckwer stated that I admitted that he possibly could, but still insisted that if he (Zeckwer) really were his pupil, whatever Moscheles' record usually might have been, he had surely made one bad failure. Now what do you think of such a man? At this critical moment, feeling the need of assistance, I called upon my tried and true friend, Mr. Warner. He was not slow to respond; he never is. I knew he could play legato, for I had heard him do it a hundred times. I told him, 'Now play legato on this machine if you can.' Ladies and gentlemen, he did his best; he always does; but those infernal keys went click, click. Again that man Virgil shouted, 'You can't play legato either; the keys must go click, not click, click. Are you from Philadelphia, too, and a pupil of Moscheles? Pray tell me where is that town Philadelphia at, that you fellows hail from, and where is the Moscheles that taught you to play the piano?' I told him Philadelphia was the greatest city in the great State of Pennsylvania, that there were many great musicians there. I told him that Philadelphia was less than a hundred miles from New York, and that he ought to know it. I stopped an instant at this point to get breath, and especially to restrain my feelings. Said I, in my most solemn and impressive manner, 'Moscheles is dead.' 'I don't wonder,' said he. How heartless! Now, ladies and gentlemen, what do you think of such a man? I and Mr. Warner were filled with indignation at that man, and do you blame us? I think not. I don't care so much for myself, I can stand it; but I do feel very bad for Mr. Warner, he is such a nice man, and such a fine musician. My feelings, ladies and gentlemen, are just the same, 'yesterday, to-day and forever,' as they were nine years ago next July, the date of my first trial of that infernal machine.

"Now you will please say for me that this circumstance as related by Mr. Zeckwer never occurred. The telephone was at the place stated at the time named, but I did not know Mr. Zeckwer from the man in the moon—I state it as my misfortune; I did not know Mr. Warner either.

"I did not invite Mr. Zeckwer to test the instrument. He did test it, I am told, in my absence. When I came to where the instrument was standing, I was told that two men from Philadelphia had been trying it, and neither could play legato, and consequently both had condemned it, and one of the pair was very loud in his condemnation of the machine, as he called it.

"Now, setting all joking aside, I want to say that had I been present I should not have said what Zeckwer claims that I did say. I should not have insulted either of the gentlemen. If I don't know legato, I do know too much for that. Mr. Zeckwer makes this statement to give the impression that I take delight in telling musicians of standing that they cannot do this or that, especially that they cannot play legato. This is not so; I am too politic for that. I do feel called upon to defend the principles which I have learned by a long and varied experience to be true principles, even if people of real or assumed intelligence on the subject are so blinded by prejudice, and so thoroughly ingulfed in ruts, as to be incapable of appreciating them. I try, however, to defend the theories without arousing unnecessary antagonism or resorting to insulting language. I have taken this course in the case in question, which Mr. Zeckwer very well knows.

"I heard six or seven years ago from a friend of Mr. Zeckwer's that I had used very insulting language to the gentleman about his touch, and he, the friend, thought it was very ungentlemanly in me, to say the least. I said to him that I was not aware of having spoken insultingly to Mr. Zeckwer, and asked him what I had said. Said he, 'You told Zeckwer that he could not play legato now;' that was certainly very insulting. 'I never used such language at all,' I have it,' said he, 'from the gentleman himself; there can be no mistake.' 'It matters not,' said I, 'from whom you get it; it is false.' I at once went to Zeckwer, at his school, and told him that I had learned from a friend of his that I had used very insulting language to him. 'You are certainly mistaken,' said I. Mr. Zeckwer replied, 'You said that to produce a perfect legato, the two clicks of your machine must sound as one.' 'When I played legato, they went click, click; so your machine, said I, could not play legato. You say the machine is right; therefore you say that I cannot play legato.' 'Very well,' said I, 'if you will state the matter in that way, I will not object; but when you say that I used such language as I am told you say I did, I object.'

"For the purpose of arousing at Scranton an indignant feeling toward me on the part of any other musicians present, who possibly might be in the same boat with himself, Mr. Zeckwer comes before the association and openly repeats this same false statement. He informed his hearers that 'the touch which Virgil calls legato is not legato, but non-legato,' and to remove all possible chance to question the perfection of his touch, he stated that in a moment he

brought the clicks together perfectly. I cannot positively deny this part of his story, as I was not an eye or ear witness. I was told, however, that he did not and could not unite the clicks. I have the best of reasons for believing that such was the case. If he could unite the clicks, he certainly lost his skill, for about one year later (I think it was) he was unable to unite them; and again, one or two years still later, I found his technic in the same sad plight, for he could not, if my ears serve me, unite the clicks even after he had named the touch (to suit himself) 'non-legato.'

"It resolves itself to this. If the united clicks are 'legato' then he could not play legato. Again, if the united clicks are 'non-legato' (as he says is the case; I will not quibble over the name), then he cannot, or could not play non-legato either. At least I am so sure that he does not now possess the technical skill to unite the clicks that I will, through the columns of THE MUSICAL COURIER, make him this proposition, to wit: If he will publicly play a succession of major seconds between each pair of fingers, first hands separately and then hands together, in the following note values, namely, whole, half, quarter, eighth and sixteenth notes, M. M. 1-80, two measures of each rhythm, if he proves himself able to unite the clicks throughout the whole performance (he may call the touch 'non-legato' and think 'non-legato' while he plays) I will make him a present of one of the very best seven and one-third octave Practice Claviers, style C, that we manufacture. In fact I will allow him five mistakes that shall not be counted against him. Now, lest he say that the Clavier is such an utterly useless, worthless thing that he would not take one as a gift, much less play for it, which would be worse even than playing for cold victuals (an awful thing for a great artist to do), I will give him cash to the amount of the regular cash price of the Clavier, namely, \$72.

"If he spurn the money (having as I learn cleared about \$17,000 last season in his school), then I will suggest that he donate the amount to the fund for the benefit of the poor of his city. But if he fail to unite the clicks he shall pay to me a like amount, which I promise to donate to the same object. Thus the poor, 'who are always with us,' are sure to have a benefit. Most people are satisfied to kill two birds with one stone, but this will be better still, it will be killing three birds with one stone.

"First, the poor will receive a liberal donation; second, Mr. Zeckwer will prove that I am just what he says I am, a fraud, and possibly shut me up, or third, I shall, and possibly will shut him up."

"Now this proposition is made upon condition that Mr. Zeckwer is able to furnish reliable proof that he has not touched or does not touch a Clavier to practice upon it between the date at which this proposition is made public through THE MUSICAL COURIER and the trial here proposed. He says he can easily unite the clicks; now what we wish to know is, can he do it with his present technical skill and habits. We are so sure that he cannot that we are willing to take the risk proposed. By the way, this trial performance should occur within thirty days from the date at which the paper containing the challenge appears. Five people shall act as judges, two Mr. Zeckwer may choose and two I will select. The fifth member of this judiciary board shall be selected by the other four members. I do not suggest this special technical form as a test because it is so very difficult, for it is not; it is a very rudimentary principle, the A B C of piano technic. In fact we haven't a pupil ten years old who is intelligent and willing to work who has taken lessons one quarter who cannot play this with perfect ease.

"The musician who has for years reveled in music and fooled with technic, as most have done who deprecate the Clavier and pin their faith even in technical practice wholly on tone and musical effect, is apt to find when brought squarely down to a strict and true technical test, that he is not, as the saying is, "in it" as much as he thought he was. There are still a few things which great musicians, as great even as Mr. Zeckwer, need to learn. Measuring and weighing is far better than guessing and praying over things that can be measured and weighed, as has been proven by the Clavier, that physical conditions and finger movements can be. To go still further, and do still more good in a charitable way, and at the same time settle not only the point as to the correctness of Mr. Zeckwer's technic and of his statements, but also decide the still more important question, namely, the comparative musical effectiveness of Mr. Zeckwer's method of playing and that of the Clavier method—to these ends I will suggest that in connection with the proposed technical test a piano recital be given, Mr. Zeckwer and Miss Julie Geyer doing the playing. Let each, in addition to the proposed technical test, play four or five numbers (as may be hereafter decided) alternately.

"One of the largest halls in Philadelphia should be used. To get an expression from the audience as to the comparative excellence of the two performers every admission ticket shall bear a coupon or blank stub, which at the door shall be separated from the ticket and held by the purchaser until the close of the performance, on which the holder shall write the name of the player who in his or her honest opinion plays with most grace, and with the purest, cleanest and most even and musical touch; or, to reduce the marking to a single question, let the holder write the

name of the one whose playing is most pleasing and musically enjoyable. The tickets to be sold at \$1 each. After all necessary expenses have been paid 25 per cent. of the net receipts shall go to Miss Geyer, all of the balance shall go to some society for the benefit of the city poor. Now in case Mr. Zeckwer thinks that a young girl sixteen years of age, who has been at her technical studies only three years, and who has not gone far enough in her music to know whether the world will pronounce her a genius or not, is not worthy his steel—a man of pronounced genius, who has played the piano thirty years or more, and who has according to his own statements enjoyed the tuition of the greatest masters of Europe—I say, if he considers such a player as Miss Geyer not worthy his steel, rather than have this matter fall through and fail to make known to the world the truth as to the comparative musical as well as technical effectiveness of his method as against the method Miss Geyer employs, which he so openly denounces, I will accept as a substitute for the recital portion of the program any pupil of his who has played the piano according to his method ten years, or even longer—yes, any length of time.

"Or if he fear that the public may not show proper respect for simply a pupil of his, he may send his own son. No doubt he will receive the consideration his talents command. Now if he fear that none of his pupils or his son or even himself have the necessary self control—"repose"—for such an occasion, I will suggest that if they make proper use of the Clavier as long as Miss Geyer has, they possibly may improve in this direction as much as in their technic, as 'repose' is one of the important qualities gained by the proper use of the instrument.

"If Mr. Zeckwer accepts the proposition in either form suggested, he will please state his acceptance through the columns of THE MUSICAL COURIER, after which we can meet and arrange for further details. I will add further that each player shall choose the instrument he or she uses and that holders of tickets shall not be considered obliged to vote, only those who feel willing to give their honest opinion, irrespective of all matters of friendship or any consideration whatever. Mr. E. M. Bowman, who possesses the rare gift to a remarkable degree of always knowing what to say and when to say it, and what to do and when to do it, being present, brought the Virgil-Zeckwer discussion to a close in great style, which must have convinced Mr. Zeckwer that Mr. Bowman understood the double click business better than he did. The next issue of THE MUSICAL COURIER will give an account of what Mr. Bowman said and did, together with decidedly more interesting and amusing things on this same subject than have yet been told. Those who wish to learn something worth knowing and to read something worth reading should not fail to get next week's issue.

[This challenge of Mr. Virgil strikes us as being fair, particularly as Mr. Zeckwer is reported as being the aggressive party.—EDITORS MUSICAL COURIER.]

Mrs. Ratcliffe-Caperton.—Attention is called to the professional card, in this issue, of Mrs. Ratcliffe-Caperton, who is an exponent of the Lamperti method in singing.

A Murio-Celli Musicale.—Mr. and Mrs. Murio-Celli will give a soirée musicale to-morrow evening at their residence, 18 Irving Place.

Fourth Symphony Concert.—Next Friday afternoon, January 26, and Saturday evening, January 27, the Symphony Society, Walter Damrosch, conductor, will give its fourth concert, with Miss Sigrid Wolf, contralto, from the Royal Opera, Copenhagen, and Mr. Anton Hegner, 'cellist, as soloists. The program is as follows: Schubert's symphony in C; three numbers from Saint-Saëns' "Samson and Delilah;" a dance of the priestesses, orchestra; two airs, "Le Printemps" and "L'Amour," sung by Miss Wolf; Reinecke's concerto for violoncello, played by Mr. Hegner; festival overture, Leopold Damrosch.

Sigrid Wolf.—Miss Sigrid Wolf, who will make her debut in New York at the Symphony Society concerts next Friday and Saturday, is a contralto of the highest rank from the Royal Opera, Stockholm. She is the daughter of Nicolai Wolf, an opera singer, and her mother, Lucie Wolf, the celebrated Norwegian actress. On leaving last May for America, the following letter was given her by the distinguished composer Edward Grieg: "Miss Sigrid Wolf is one of the most talented among the younger singers known to me. She desires that I state this opinion in a few lines that may serve to introduce her abroad. I therefore take the liberty to mention Miss Wolf as a most unusually gifted singer. She sings not only with her beautiful voice but her entire being, and what she presents proves a most sensitively musical spirit, and is of a soulful, dramatic effect. It is only necessary to see and hear her, for instance in "Carmen," to be convinced thereof. I congratulate any opera which may engage Miss Wolf, as she, according to my opinion, has a great future before her."

—EDWARD GRIEG.

"MERAN, May, 1893."

Miss Wolf has been specially engaged to sing the rôle of "Fricka" in a stage performance of "Die Walküre," to be given in February.—"Tribune."

CRITICISMS OF NEW MUSIC.

Wm. Rohlfing & Sons, Milwaukee.

CARL BUSCH.

From the Sketch Book.

Here are four separate piano pieces by a new composer which may prove useful to teachers. They are entitled "Solitude," "Valse Caprice," "Nocturne" and "Humoresque," and are dedicated to Mrs. Fannie Bloomfield Zeisler.

All of them are easy to play and are printed in excellent style from large folio plates, in which there is ample spacing for the penciled directions of a master.

The first piece has passages in thirds, which are to be played legato; the second, a melody for the left hand, accompanied by full chords in the right; the third uses progressions in four part counterpoint, and the fifth is a pretty little scherzo in E minor.

They are short and free from oddities, far fetched expressions, and idioms unsuited to the piano, and seem in other respects to stand in the relation to classic pieces that the studies of Czerny do to those of the greatest masters, because of a certain simplicity in a technical sense and as regards their inner meaning. For these reasons they may go side by side with Czerny's popular velocity studies.

Breitkopf and Hartel—Leipzig and New York.

GUSTAV DANNREUTHER.

Tonleiter-Und Akkord Studien für Violine.

A folio book of forty-three pages is here put forth by this celebrated violinist, which deserves the attention of masters who wish their pupils to acquire a good quality of tone, before proceeding to attempt feats demanding great digital dexterity or a high degree of velocity. The chord studies and scale exercises of such men as Schradieck or Hüllweck are here so modified as to be made immediately available for young students.

The engraver has so "laid out" the matter that the first page exhibits scales and chords of C major in arpeggio, with the chord of the dominant on "G." The scales and chords of "A minor," and the chord of the dominant seventh on "E" appear on pages 2 and 3; so that no turning of the leaves is required, but the whole of the exercises in this key may be surveyed at a glance and repeated at will. There are comparatively few exceptions to this order. The minor scale is given with the major sixth and seventh in ascending, and minor sixth and minor seventh in descending, and also the scientific or harmonic minor scale, with the sixth always minor, and the seventh always major, that the scale may be surveyed mathematically, and the chord of the minor ninth on its dominant be free from ambiguity.

The author has presented the scales in many sharps and flats, with their enharmonic equivalents braced together in one system for immediate comparison, and preceded in the same manner with the chords and arpeggios. Full chords of four notes are not used, but simply those of two notes at a time (double stopping). The work ends with a series of exercises based upon the chromatic scale.

The semitones in all scales are marked for the benefit of young players, and each exercise has various styles of bowing indicated, which greatly increases its practical value. All verbal directions are given in the English and German languages. The work is published in the good style which specially marks the editions of the Messrs. Breitkopf and Härtel, a firm which dates from 1719.

The title page alone deserves notice, as it contains a list of American composers whose works have found favor in Europe, and also specifies some of these works.

Novello, Ewer & Co., London and New York.

J. FREDERICK BRIDGE, *Musical Gestures.*

These are really gestures which illustrate ordinary musical notation: the five fingers of the outstretched hand held horizontally representing, for instance, the stave of five lines. The author, J. Frederick Bridge, Mus. D., Oxon, is organist and master of the choristers at Westminster Abbey; Gresham, professor of music, and well known as a composer of festival music, such as the oratorios "Hezekiah," "Mount Moriah," &c. It may seem somewhat strange that so learned a musician should occupy himself with the formation of a first book on music; but being desirous of lightening the tasks of his own children and the chorister boys of Westminster Abbey, he elaborated the idea of aiding the memory by visual signs, which has been acted upon for many years, and especially by teachers on the Hullah system.

This handbook is included in the list of Novello's musical primers, of which there are more than forty, all edited by Sir John Stainer (Mus. D., Oxon).

There are twenty-eight figures in which boys are drawn in attitudes required for the illustration of notation marks. Also six sheets (folded as maps) that present musical notes in large type for class use, and twelve lessons for children with an appendix including five more for men (tenors and basses). The book may therefore prove valuable not only in teaching chancel choir boys or children generally in classes, but also in country places, where it is hoped that the time now spent in teaching choir men to sing from ear,

will be devoted to imparting a knowledge of the rudiments of music. The formation of chancel choirs in America may make this "Practical Guide to the Study of the Rudiments of Music" particularly useful here.

There are also ten vocal melodies with accompaniment for the piano, in which the words enforce the lessons that need to be well remembered, such as the shapes of the notes affecting their duration, the lengths of the rests, the lines and spaces, the sharps, flats and naturals, the number and direction of the beats in the different kinds of time, and the order of tones and semi-tones in the major scale. These words being in rhyme and set to simple melodies will be easily caught up and retained by children, and may save effort many years later; for even such rhymes as "Thirty days has September" are often quoted by highly intelligent men to save mental friction. The sketch of a similar book was made by the reviewer, which attacked the first real difficulty in teaching singing from notes, namely that of becoming well acquainted practically with the twelve scales and all the intervals therein found.

The want of encouragement to proceed on the part of publishers led him to leave the details of the work unfinished.

Reference is made to this fact that teachers directly interested in the success of their classes may invent such songs for their own use themselves to the immediate gain of all concerned. Each scale should have its signature described in song, and the melody so constructed that special difficulties are illustrated or enforced by a special emphasis: For instance, "the tritone" that occurs in the scale of two sharps, when the voice rises from "G" to "G sharp." These notes are highly significant and characteristic, for the "C sharp" proves that there are at least two sharps in the key, and the "G Natural" that there are not three (otherwise the note would be "G sharp"). Hence the key is "D."

Attention is to be also drawn to the danger of making the "G" too sharp (i.e., above the pitch) and the "C sharp" too flat (or below the pitch), which is greatest when the accompanimental harmonies have a marked influence in tempting the singer to go astray. Let the pupil sing the scale of "D" slowly to chords that cause him to feel that on arriving at "G" he is in the key of "G." He will then start from this "G" as from a new keynote which takes him to "C natural." The "C sharp" will then appear so unnaturally harsh as to be with great difficulty sung high enough to be in tune. In descending the scale if on arriving at "A" he is made to feel that this is the keynote he will proceed to form from this a tetrachord of similar shape, which will induce him to sing "G sharp." Then it is found very difficult to sing the note "G natural" flat enough. Warnings respecting such special temptations to error are in such places to be put into the text. Pupils taught on the Hullah system in the national schools of England, in accordance with the directors of the Board of Education, more than fifty years ago, could rarely be trusted out of the key of C. The methods used to teach the other scales not being specially well devised and time was so freely given to the consideration of other matters, that this most important study was placed so late in the course as to make it impossible to give it sufficient thought. Perhaps one of the chief reasons why the "tonic-sol-fa" system gained so much favor and won so very many prizes at competitions was due to the ease with which music was sung in keys with several sharps and flats. Chromatic modulations (even those found in the oratorio choruses by Spohr) were delivered without uncertainty by large choruses trained on this system.

It is here maintained that if a child be given a song which begins: "F" is the key of one flat. This is the note, it is "B flat," and every time this note is mentioned it is also sung; its mental effect will be noticed as well as the bare fact enforced. This is seen if the song proceeds with the remark: How strange now the "B natural" seems, which introduces in contrast a "B natural," in the melody. Not only may the technical knowledge of the scale thus be learned, but something also of its significance. The consciousness of the comparative harshness of the note which has thus been raised by an accidental one semitone will be an event in the child's artistic experience.

The following exercise which teaches the major scale of "C" in the work under consideration may be taken as a model for such songs on difficult intervals and in remote keys:

The major scale has eight notes,
Which step by step ascend;
Five whole steps and two half steps,
And at the octave end.
From "C" to "D" a whole step,
The same from "D" to "E,"
From "E" to "F" a half step,
A whole from "F" to "G," &c.

The second line is an ascending scale, the fifth and sixth use the tone "C" to "D," and "D" to "E," the seventh the semitone "E" to "F," and the eighth tone "F" to "G."

The final phrase of the song is an ascending scale which draws attention to the peculiarities of the leading note, or

seventh sound of the key, as well as to the fact that the step is that of a semitone.

If such songs are pretty, the rhymes pat, and the rhythms tripping or catchy, the lesson will receive attention. It may even appear as pleasant pastime, and not only be remembered without effort, but recalled with pleasure.

In English cathedrals and college chapels the singing of the boys is often so extremely good as to be a genuine surprise to well schooled musicians. Berlioz, when engaged as juror at the first exhibition in Hyde Park, London, was astonished at the singing of English children at the "Festival of the Sons of the Clergy." Such men make deductions on account of the acoustical effects that the architecture alone in such musical palaces as Gothic cathedrals make, especially in those which are so old that the cement and stone have long become so intimately conjoined as to be practically one; and hence the resonance is not that of a cracked bell, but of a perfect one.

When we heard of the choir boys of St. Paul's Cathedral singing "Let the bright seraphim," from Händel's oratorio "Samson," in unison so perfectly and unitedly as to seem at a fair distance to be one, we think of the teaching devices used in their training and general education (so markedly different to that which is known in America), and are not surprised that such men as Sullivan, Stainer, Bridge, Armes and a host of others so trained help to keep alive the reputation of England as a musical country, which antedates that of any other, as far as counterpoint is concerned. (See Grove's Dictionary, "Sumer.") The Händel traditions and the enforcement of a style of singing known as "the grand style," are particularly well suited to the rendition of Bach-like vocal melodies. The skillful management of the breath makes the neumas, which causes some vocalists to gasp, easy of accomplishment. Sims Reeves will sing "The enemy said," from Händel's "Israel in Egypt," without taking breath in any of the florid runs, and when the audience begin to assume that he is exhausted and must take more he may make his most brilliant high note or give proofs to the contrary. This is the natural outcome of high training as a choir boy.

Other vocalists, with lungs quite as good, take several breaths in such florid passages. Able-bodied men in our oratorio choruses similarly fail to sing Händelian runs with one inspiration, although, as they draw breath at different times, no hiatus is perceptible. Let it also be observed that Sims Reeves does not perform his feats merely in ordinary concert halls, but at the Crystal Palace, Sydenham, a building of iron and glass large enough for a chorus of 4,000 singers, with orchestra and audience proportionate. Listening to a vocalist who never seems to have exhausted his lungs is somewhat like contemplating the superhuman ideal; for certainly when we think of the singing of angels the idea of their being dependent upon breath does not obtrude. The effects obtained by castrati in Italy, of which so much has been said by enthusiasts of old styles of teaching singing, as though all were now a lost art, were possibly due principally to the fact that these undeveloped adults could bring the full power of a man's chest to bear upon a small, childish larynx.

The economy of the breath which prevents "forcing the voice" is taught in ecclesiastical schools in England, and from the first the easy execution of rapid runs, which secures the proper form and action desired by all vocalists in the quickest and simplest way; for the larynx is made mobile by the daily practice, for a few minutes, of the trill. The boys stand in a circle and sing the tone from G to A repeatedly. Then the speed is slowly increased, great care being taken to avoid making the "G" too sharp and the "A" too flat, thus causing the shake to be of one semitone only, which is of course much easier.

That they may execute rapid and brilliant trills and end all together neatly with a formal turn, each boy touches with the forefinger of his right hand the five fingers successively of the left hand on every "A" that he sings, so as to count each one.

The teacher gives out any odd number, say 21, then the boys, beginning with "G," move to the "A," marking 1, and on arriving at 10 sing "F" instead of "A," which forms the turn. They see one another marking the upper note, and not only thus keep together, but learn to accentuate the upper note in accordance with the Bach idea that on the accentuation of this auxiliary sound depends the beauty and success of the trill.

The celebrated musician Von Bülow thinks differently, and hence his shakes, no matter how rapid, clean, neatly finished and graduated they may be, always have a dead effect; and with less skillful players they seem to hobble or limp when the lower note has this stress.

It is by the skillful teaching of masters more anxious to succeed and be worthy of fees than merely to obtain them that it becomes possible for boys to perform such feats as the singing of such florid songs in chorus (with the Händelian shake well executed whenever it may be marked). This is not only well accomplished, but made so easy of attainment that no risk is run; and a congregation instead of being on tenterhooks and feeling cold shivers (as they often do when half trained church singers attempt too much), the whole anthem appears to be delivered as a matter of course. The music is rendered apparently free from all feeling of

ambitious aim and seems to live "a charmed life." It also appears as a perfectly subjective performance, for the boys do not as a rule think of the cathedral congregation as critical auditors, and that they are entertaining them.

Hence their singing is not objective, as when vocalists hoping for a re-engagement sing to the people rather than as in a service—in acts of praise or adoration.

The nobility of the Händelian oratorio song of the type of "Let the bright seraphim" is such that it may be sung in chorus. It has a melody free from all trace of passionate feeling, of instinctive fluttering emotion, of human weaknesses and private, personal hopes, fears or longings. It is markedly different in this respect from so-called sacred music of another type. It voices forth sentiments which many persons may feel in common simultaneously, and inspires others to share them, and appears as the very reverse of a love song, which, however fascinating, only specially interests two persons. This Händelian melody is less delicate and tender, and does not depend upon those variations of tone and tempo which reveal the impulse of a soloist fired with erotic ardor; and therefore, both morally and practically, it is in all such respects suitable for many voices.

It may also be said that not only does a boy sing regardless of auditors, but that the idea of sex does not force itself on listeners in a way that causes distraction in religious exercises. On hearing a lady soloist, though she be hidden, if her song be grateful, we can hardly help assuming that she is a charming person in every sense.

The character of the tones not only shows if she be young or otherwise, but if callous or impressionable, &c. The want of warmth in the tones of boys' voices, however, and their freedom from all trace of self-consciousness help to make the rendition of such songs as "Let the bright seraphim" in chorus seem as a partial revelation of the superhuman ideal already referred to, for the realization of which painters and workers in the plastic arts generally have repeatedly striven in vain. The gratification to be derived from such a rapturously ecstatic song is higher and nobler than that which may charm in Italian operas, as that experienced in a Shakesperian play is more salutary than one which causes the audience to "shed tears," choke or become unbinged in the way some theatre goers desire.

The boy choirs of parochial churches are on the other hand, generally speaking, so incompetent as to make the choral portions of the service more or less an infliction, grievous to be borne, especially when they are of mushroom growth. In no sense do they represent the art we love, or even civilization, except in places where it seems to be a chromo-civilization.

This book may prove of very great use in all such cases.

From the Family Circle.

THERE are, of course, two family circles. One is often on the top floor; the one I am to tell you about is always on the top floor. For a variety of reasons I prefer the family circle at theatres and operas. One looks at things in a large way; if you have studied art you will appreciate that advantage. Tiny faults that disturb the spectator nearer the stage are never even suggested to a family circle. There is, too, a freedom from restraint, and one feels that those around them come to enjoy the show whatever it may be. I saw Irving from this favorite circle of mine. And between you and me richer people than you and I were there; if you bought seats to see the celebrated Englishman you will know why.

As I look back on the play (it was "Henry VIII.") I see a tall, red clothed figure, with an exaggerated and pompous pace, delivering lines with care, but nearly always indistinctly (not the fault of my favorite location), with a good picture of the ill-fated Wolsey, but far from being a well-acted part. Few men bear prosperity well; Irving is no exception. Applause has rendered him conceited, a quality too evident to be ignored. Miss Terry made a fine queen, spoke clearly and with force, though nature has been too sparing in voicing the lady. The scenic effect—ah! there is where the family circle excels. As an impressionist by spots of color and lines of movement gives the truest picture of a life-like scene, so the brilliant, moving crowd in the banquet and christening scenes was spread out like a great painting.

As for operas, and this winter there are more choruses than usual, the top is the place. No question about hearing, every note of song ascends clear, pure and true (if it be true) to the ear of the always attentive family circle. And the enthusiasm of that circle! My friend, if you are too rich, or what is worse, too fashionable to have enjoyed an opera from this charmed circle, try it, I beg, the first opportunity you have. The stairs are the only unpleasant features, and they are nothing compared with the talkative people below or the girl with the hat. Family circles take their hats off when requested, and frequently to please themselves. If German opera comes to us again just try that circle, and you will be impressed with the serious attention of the people. This is an age of upside downs, inside outs, and what is called progress, and I shall be surprised if before very long the prices of the family circle are not raised because of its advantages. Let us enjoy it while we can.

C. L. D.



Troy Budget.

TROY, N. Y., January 14, 1894.

TROY again added to her excellent reputation as a musical centre during the past week by giving two most enjoyable concerts. Wednesday evening the Troy Vocal Society gave its last concert for the nineteenth season, and the event marked the best concert of that organization for some time. The entire society of fifty men was present, and under direction of Prof. E. J. Connolly sang their numbers with a zeal that was greatly appreciated by the large and brilliant audience present. The society was assisted by that admirable New York organization, the Beethoven String Quartet, consisting of Gustav Dannreuther, Ernst Thiele, Otto K. Schill and Emil Schenck, and their superb music was enthusiastically received, each number being encored. Mr. Dannreuther and Mr. Schenck greatly enhanced the evening's entertainment by the rendering of artistic solo numbers. Mr. Schill distinguished himself by rendering fine accompaniments. The following is a complete program of the concert:

"Polish Tavern Song".....	G. E. Stehle
Tema con Variazioni.....	Bazzini
"By the Sea".....	Schubert
(Arranged by W. Tschirch.)	
Andante and gavot.....	Ries
"Siegmund's Love Song" ("Die Walküre").....	R. Wagner
Mr. Thomas Impett.	
"Softly, She Slumbers Lightly".....	Frieberg
"The Ruby Tide Set Flowing".....	F. Kucken
Adagio and polacca.....	Goltermann
"Battle Hymn" ("Rienzi").....	R. Wagner
Cavatina.....	Castillon
Canzonetta.....	Godard
"Annie Laurie".....	Harmonized by Dudley Buck
	Troy Vocal Society.

The Vocal Society commences its season in February, and the next concert, which occurs February 28, will be the first for the twentieth year of that superb organization. The year will be made a memorable one, and already negotiations are in progress toward securing Mrs. Lillian Blauvelt, soprano, Leonora Von Stosch, violinist, and Adele Aus der Ohe, pianist, for the first concert.

Thursday night the New York Philharmonic Club, assisted by Miss Marion Weed, soprano, were here, and gave one of their choice programs, which was received with much pleasure. Miss Weed added to the laurels won here last year, and one of her numbers received a triple encore.

Next Wednesday night (January 20) the Troy Choral Club have another of their concerts and will be assisted by Miss Lena Little, contralto, and James Ricketson, tenor, of Boston. They have also prepared a fine program for the event, which is the second concert of a series of four given each winter.

The Choral Club has a membership of about fifty active members, and, unlike the Vocal Society, is a mixed chorus. The director is C. A. White.

BEN FRANKLIN.

Texas Musings.

GALVESTON, January 9, 1894.

THERE is to be a special meeting of the T. M. A. to be held in this city during January.

The next State Saengerfest will take place in Houston this coming spring.

The T. M. A. will hold their annual convention in Galveston in June.

The Blumenberg Concert Company is booked to appear here on March 3 under the auspices of the Galveston Quartet Society.

The Pauline Hall Comic Opera Company is the attraction at the Tremont Opera House to-night. "The Honeymooners" was greeted by a "large house" last night.

Manager Ad. Gerber, manager of the Tremont Opera House, was formerly connected with the Union Square Theatre in New York. Although comparatively a newcomer, he has already made many friends here by courteous and obliging ways and strict business tactics.

The Galveston Musicians' Protective Union No. 71 has now seventy members and is in a flourishing condition.

The union has just elected the following officers for the ensuing year: Jacob Singer, President; James Lawrence, vice-president; E. N. Holland, secretary; H. C. Shearer, assistant; M. J. Malone, treasurer; executive committee, E. A. Rogers, chairman; E. Kuhnle, A. Leberman, C. C. Voight and E. W. Berry; examination committee, W. N. Rogers, chairman; board of directors, F. Junge, chairman; C. Ludwig, W. Dean, D. Shaw, W. N. Rogers, E. Evans; board of trustees, A. Neuman, Charles Elberts, A. Miller.

Mr. J. Singer has also been elected delegate to the National League of Musicians and Mr. E. N. Holland alternate.

Musical attractions are very few and far between thus far this season.

Miss Marie Decca was the Quartet Society's attraction at

their opening concert. I would have been pleased to give a detailed criticism of said concert, but did not attend same, having been "complimented" with two tickets—not seats, if you please—after the entire house was sold out, and in fact every available space taken, as it was seemingly a question of dollars and cents and not criticism that was wanted.

The concert is said to have been financially as well as artistically a decided success. The press comments were full of praise. Galveston has certainly good reason to be proud of its Quartet Society.

J. SINGER.

Buffalo Music.

BUFFALO, N. Y., January 12, 1894.

CHRISTMAS week was celebrated by the Lieder-tafel in the giving of their first season-concert, assisted by Miss Bertha Bucklin, the violinist, and Miss Marie Decca, soprano, Mr. Joseph Mischka, conductor, as for some score of years past.

A good many of the singers of that honorable body turned up missing, the women more faithful than the men. Notwithstanding the crippled condition of his chorus, Mr. Mischka nevertheless succeeded in presenting a program of sufficient merit to win the appreciation of those present.

The Mozart-Claasen Lullaby and the lively polka by Nentwich, "The Brownies," struck a popular chord, being well sung by the men's chorus. It was in the women's choruses, however, that Mr. Mischka's careful and thorough preparation shone to best advantage; "Ring Out, Wild Bells," by Lahee (with carillon obligato) and "The Swallow," by Leslie, were very prettily sung. Mr. Mischka himself should have been at home in his little bed, for he was a pretty sick man, and it took pluck and a mighty will to do as he did that evening.

Miss Bucklin is rapidly coming to the fore as an earnest, capable young violinist; her playing of a Bach-Wilhelm gavot was clean cut and intellectual, and she was a legitimate success.

I will not say that Decca was an illegitimate success, however near to the truth this might be. She certainly has execution, but, somehow, her singing is utterly unmusical, strangely unsympathetic. She is a trick singer, but one whose very tricks are interesting, because you never know what she will do next. Mr. Riesberg accompanied.

The third Buffalo Symphony Orchestra concert had an especial attraction in that prince of lyric tenors, Rieger, who "tried it on the dog" (the canine in this case being Buffalo) by singing an aria from "I Masnadieri," Verdi's now unknown opera, first produced in 1847. The "dog" giving every evidence of being pleased, it is probable that William H. will sing it elsewhere—in truth 'tis a very pleasing aria. Later he contributed several songs, all of the "love"-ly kind, and thereby quite enthralled all the men and particularly all the maidens within reach of his voice. "Smith's" "If I but knew" fits him like a glove. Delibes' Sylvia ballet and Victor Herbert's "Vision of Columbus" were especially attractive orchestral numbers; the latter sent those thrills up and down my spine which is a sure sign of first-class music with me!

Mr. Lund conducted and Mr. Riesberg played the piano accompaniments.

Mr. Henri Marteau and his company gave a very enjoyable concert at Music Hall, assisted by the Buffalo Symphony Orchestra. He played the Mendelssohn concerto, a Bach prelude for violin, unaccompanied, reverie by Auer, serenade by Pierné, Schubert's serenade, Wieniawski's "Faust" fantasia and polonaise in D. The Sarasate-like tempo of the finale from the concerto led the woodwind a lively chase, but the men were equal to the task, and under Mr. Lund really did fine work in all that the word implies.

Rosa Linde has a low and full F in her chest and a high and thin B flat. Few contraltos have a range of two and one-half octaves. She pleased.

Likewise Shonert, pianist, pleased—those who didn't know anything about it. He scrambled through the Liszt polonaise in E, leaving out the left hand in that difficult run in contrary motion, altered the trill variation and did various other things which made the old Weimar master turn in his grave, I'll be bound! He should also learn a new octave study, for the one in G, by Czerny, is the very same he played at the Star Theatre four years ago. What's the matter with the one in F? Or Pacher's op. 79, or Evers' op. 8, or Strakosch's "Tremolo," or one of the Kullak studies? Mr. Shonert has a trick of slighting the left hand little finger too.

The orchestra played the Tannhäuser overture and Feramor's "Wedding March," aiding materially in making the concert a musical success.

LOCAL NOTES.

Fire in the Y. M. C. A. building has routed out Mr. Dunman. "Guess he must play football," said a youth near me at the Marteau concert, who, not unnaturally, connected long hair with that savage game. I know of a lad just returned from Germany, who was taken for a member of Buffalo Bill's Wild West Show some years ago, for the same reason.

The controlling powers of St. Michael's Roman Catholic Church are hereby tendered my thanks for placing a brand new tower clock, with a chime of five bells, right where it can be seen from my studio window. The bells are well in tune, striking F-G-A-B flat for the quarter hours, and low B flat for the hours.

The big new reservoir on High street does not seem to afford the added pressure expected for those of us who have water motors to blow our organs. The wind gave out entirely for a moment at a prominent Delaware avenue church during a Sunday evening service about Christmas time.

"The Review" is no more. This was the title of a musical weekly established here last February by Mr. W. H. H. Davenport, and of which your correspondent was musical editor. The general supervising editor, one Anson G. Chester, an old broken-down minister, who thought that long words indicated brains, tried to run things, and succeeded in turning out some wonderful "criticisms," for he knew about as much of music as does William F. Sheehan of Home Rule! Indeed, his criticism of an

Orpheus concert, in which Miss Maud Powell played, brought forth a protest from that astute maid (for she naturally attributed it to me), asking "if I was suffering from softening of the brain."

Well, Chester succeeded in making a "weakly" of it, subscriptions fell off, my connection with it ceased some time before, young Mr. Davenport accepted a salaried position and "unloaded" on Mr. Charles Cross, who, after one month of proprietorship, sold out to Mr. Fellows, who made of the *Review*—poor thing—a "society" sheet, with alleged funny pictures, and now, alas and alack! like the little dog's tail,

"Oh where, oh where can it be!"

Thus endeth this tail of woe.

The play at the German Theatre, December 31, was "Richelieu's First Duel," by Bayard & Dumanoir. Dora Dorofka, in the leading part of "Duke Richelieu," was a grand success. Not many actresses possess the ability of personating a manly character with such perfection as our Dora. To Director Heinrich Jentsch all honor is due for the masterly way that the plays are presented on the stage.

Comedy would not be complete without our incomparable Rudolph Düring, formerly of the "Bostonians," and his ballads are always fine.

Martha Wedemeyer, Paul Duprez, Bruno Sachs, Willie Volmar, Hedwig Wallbot and others, make an ensemble that any organization may be proud of.

The Turn Verein gave an exhibition at their hall January 12. On the program were Mr. R. Meller, the teacher, and Miss Lottie Lochman in a fencing bout.

The little lady is scarcely sixteen years old, but has been in training for six years past. Slight in figure, she has muscles of steel, and uses her rapier with all the force and grace of a fencing master.

Yours, F. W. RIESBERG.

Cincinnati Chat.

CINCINNATI, Ohio, December 30, 1893.

THE holiday week was made notable in our city by an important concert. This was nothing less than a series of excerpts from the grand opera of "Maitaswintha," by Scharwenka. The extracts consisted of the prelude, the "Reapers' Chorus," the "Church Chorus," the chorus for women's voices as they lead "Maitaswintha" to the bridal chamber, the graphic quarreling scene between her and "Wittichis" and the final double chorus. The work was brought out by the German Orpheus Society, an organization which twenty years ago was all powerful in our city, and which has lately been revived under the leadership of Mr. Guckenberger, one of the professors of the piano at the College of Music. The singing of the society was admirable for its spirit, and in all fortissimo passages and in massive effects nothing need be asked. In delicacy, however, in liquid purity of tone, improvement is desirable. The intonation, moreover, is frequently impure.

The solo parts were taken by Miss M. Betcher, the leading dramatic soprano of Cincinnati, as "Maitaswintha," Mrs. Guckenberger, contralto, as "Rautgunthis," and Mr. Whitney Mockridge, tenor, as "Wittichis." Mrs. Guckenberger, the wife of the director, sang her part excellently. Miss Betcher, especially in the declamatory moments, thrilled the public with her beautiful, expressive singing. Mr. Mockridge is a singer who can sing, but on this occasion he was embarrassed by the fact that he was singing German for the first time. Our Cincinnati Orchestra, which is sometimes only fairly good, on this occasion outdid itself and played with great spirit. The pluck and zeal with which the society, and above all the young director, Guckenberger, worked up this interesting event deserved a better success. It was not a failure, but if repeated before the first flush of surprise and enthusiastic recognition has faded it would score a great hit.

The music, by its noble bits of melody, especially the four measures prominent upon the trumpets in the "Vorspiel," by its piquancy in the "Reapers' Chorus," by its original harmonization and its gorgeous instrumental coloring, produced a profound impression.

My friend Leandro Campanari, an Italian artist, but a great quartet player, who gave twenty concerts last year mostly made up of the works of German composers, said to me that he found it wearisome to hear these incessant dissonances without any divisions of form.

The Orpheus Society is a strong body, full of enthusiasm, and may reasonably hope to achieve much in the future of Cincinnati. This city is not lacking at present in choral organizations. There is, first, the Apollo Club, with an annex of ladies; second, the Orpheus Club, composed exclusively of English speaking gentlemen; third, the German Orpheus Society, a mixed chorus; fourth, the May Festival Chorus, and the Oratorio Society. The directors are B. W. Foley, teacher of voice at the College of Music; Chas. Graminger, teacher of piano at the college; Ben. Guckenberger, teacher of piano at the college; W. L. Blumenschein, of Dayton, Ohio, and E. S. Elsenheimer, teacher of piano at the College of Music.

The rivalry of these organizations will, I doubt not, give us plenty of fire in the future. Scharwenka appeared as piano soloist at the Sunday Afternoon Popular Concert. There was an enormous audience and great enthusiasm. The *Vorspiel* to "Maitaswintha" was given under the baton of Scharwenka himself and the orchestra played finely, in so much that the whole piece was redemanded. The vocalist that Sunday afternoon was Mrs. Youmans, of Columbus, Ohio. She is a pupil of Theodore Schnieder, in that city; possesses a beautiful soprano voice, which has already reached a high stage of artistic development.

One of the most interesting of scholastic events which have lately taken place in our city was the first concert given by the violin department of the College of Music. This department of violin and orchestra is under the direction of Campanari, who works with signal ability and enthusiasm indefatigable. A symphony in A major, by Mozart, an overture by Bach and other works of like calibre were played, and the precision, clearness, phrasing and force of the little band of young ladies and young gentlemen surprised one by a near approach to the aplomb of professionals.

I asked Campanari with enthusiasm, "How in the world, my dear man, did you accomplish such results with beginners?" He answered, "By making every bone in my back ache!"

The college has lately sustained a great loss in the death of Chas. P. Moulinier, who from the foundation of the college in 1878 acted as its bookkeeper and professor of Italian. He was an excellent connoisseur in musical matters, a gentleman of great literary attainments, of exalted religious character, of singular gentleness and urbanity, and was universally beloved by his associates and pupils alike. He was a Florentine by birth, though his father was a Frenchman, and at the time of his death had attained the Scriptural limit of three score years and ten.

JOHN S. VAN CLEVE.

Rochester Letter.

THE Schubert male quartet, assisted by Miss Bertha L. Clark, Rochester's well known violinist, will appear at Music Hall the 25th inst. Miss Clark has been traveling with the quartet this season, and has been well received and universally liked. She is an artist whom Rochester is always proud to own.

The Cecilia Cary Society will give its first recital of the season on the afternoon of the 25th inst.

Mr. Elliott C. Irwin has been engaged as organist and director of the music at North Avenue Methodist Church. Mr. Irwin is a new comer from Berkeley, Cal.

Miss Zanina Clark has been engaged as contralto at the Third Presbyterian Church for the coming year. Miss Clark will be joyfully welcomed back to Rochester again. For the past year she has been at Westminster Church, Buffalo, having taken Mrs. Holmes' former position, but find the journeys between the two cities each week rather too much for her.

Much to the surprise of his friends, Mr. F. W. Wodell has resigned his position as director of the St. Luke's choir. The music there this year has been exceptionally good, and the church will be fortunate if it secures anyone who can fill his place.

The program of the second Melourgia concert promises better things than any the club has yet presented. Mrs. Decca, soprano, and Wm. A. Rieger, tenor, have been engaged, and will sing obligato parts with the club, besides solo numbers. The Lyceum Theatre being engaged for this concert, the club has decided for once to depart from their usual custom and sell single seats, on account of the larger auditorium. The date of the concert is March 1.

The Third recital of the Rochester String Quartet will be given on the evening of the 15th inst. Mr. Ludwig Schenck will be piano soloist and F. W. Wodell will appear in baritone solos. Among the orchestral numbers are quartets by Rheinberger and Mendelssohn. It is announced that the fourth recital will be devoted entirely to American composers. The quartet grows in favor with each appearance.

JACK STEVENS.

Utica Music.

UTICA, N. Y., January 13, 1894.

MONDAY evening, January 8, was the twentieth anniversary of the Utica Maennerchor and was celebrated by a thoroughly good concert in the Music Hall of the society's fine building. Here is the program:

Gavot	Bach
Marie Eckhardt.	
"Waldmorgen"	Koellner
Maennerchor.	
Grand Fantasie	Vieuxtemps
Franz Wilczek.	
"Trennung"	Berlioz
Inez Parmater.	
"Scene de Ballet"	De Beriot
Mamie Reuck-Wilczek.	
"Ever True"	Shelley
Bernhardt Einsteine.	
"In die Ferne"	Silcher
"Die Pfiffige"	Koshat
Maennerchor.	
Concerto for two violins	Alard
Mr. and Mrs. Wilczek.	
"Du bist mein Traum"	Abt
(Violoncello obligato.)	
Theodore Cook.	
Duet, "Nearer and Nearer"	Caracciola
Inez Parmater and Bernhardt Einsteine.	
Spanish Dance, "Zapateado"	Sarasate
Franz Wilczek.	
"Gailthaler Jaegermarsch"	Koschat
Maennerchor and orchestra.	

The pianist, Miss Eckhardt, hardly had an opportunity to prove her ability as a soloist, the Bach number being a scant showing of anything more than a good training, but as an accompanist she was admirable.

Miss Parmater excites her hearers' interest—or this one at least—to a degree beyond indifference. If she could attain even a shade of poetic expression and evidence of feeling she would be captivating. But with a charming person, a faultless method of voice production, and a quality of tone that is as brilliant as cut steel and as far reaching as a silver trumpet, she utterly lacks magnetism.

The professional tenor, Bernhardt Einsteine, sang Shelley's love song with clinched fists, dramatic pose and a high A that brought down the house. I dare say the voice part should be mentioned first, for it was good and at times more than good; but the appearance of concentrated passion far outran other impressions.

Mr. and Mrs. Wilczek are artists.

It is to be hoped that the spirituelle little madame will always retain her present daintiness of style, which is so entirely in accord with her appearance that she seems a perfect incarnation of chaste and subtle musical inspiration. Her violin playing is as

exquisite as a lovely dream. Franz Wilczek is a master of his violin, and created a sensation.

Unfortunately, I could not stay to hear Mr. Cook's solo, with the cello obligato, but am told both were exceptionally good.

The singing of the Maennerchor is too well known for any comments to be necessary. The society numbers 293 members, of which forty are active singers. It has taken part in many saengerfests and singing contests, and has carried off first prizes at Albany and Troy, and the third prize at Amsterdam.

At the laying of the corner stone of the Steuben monument, as well as at the unveiling of the same, the Maennerchor took an active part, and there seldom is an occasion of significance in Utica that this energetic and well drilled society is not called upon to assist in the musical program.

The club now owns its own building, which contains besides the club rooms a concert hall with well equipped stage and seating capacity for 1,100 people.

The musical director, Mr. N. Larth, is devoted to music in general and the Maennerchor in particular, which he has trained for twenty-two years. Born and educated in Germany, his preference is for German music, but otherwise he is a patriotic citizen of the land of his adoption, is the German master of the Utica Academy and one of our representative German citizens.

Friday evening the Utica School of Music gave an invitation concert to 100 guests in Recital Hall.

The program was as follows:

Trio for zither, mandolin and guitar, March, op. 52	Lang
Messrs. Moll, Abt and Briggs.	
Banjo solo, "National Galop"	Huntley
Mr. F. K. Briggs.	
Fantasia for zither	Lohn
Mr. Wm. Moll.	
Mandolin solo, "Air Varié," op. 89	Dancia
Mr. Valentine Abt.	
Banjo and guitar duet, "Tallman March"	Glenn
Messrs. Briggs and Abt.	
"Austrian Hymn," zither solo	
Mr. Wm. Moll.	

Mr. Valentine Abt is a young musician who has just come to the Utica School of Music from Pittsburgh.

He is a violin pupil of Fidele Litterbart's and brings to his mandolin work all the finish of that training with an unusual smoothness of the characteristic tremolo which puts his mandolin playing well up to artistic standards.

All the other teachers have been heard before and are giving satisfaction.

The great musical event of the season promises to be the Sherwood concert on Wednesday evening. It was difficult to get a seat yesterday. Parties from Clinton, Syracuse, Little Falls and other towns have arranged to profit by the opportunity, and Utica may safely count upon showing a creditable appreciation of a splendid artist.

The director of the Utica School of Music, Mr. Edward Elliott, is one of Mr. Sherwood's most successful exponents, and there are rumors of proposed hospitalities which may give Uticans a glimpse of Mr. Sherwood's social powers—but of this more next week.

The Y. M. C. A. announce the Appleton Quartet of Boston, assisted by Van Veatchon Rogers, harpist, and Edmond J. Burke, humorous impersonator—a strong combination of lyceum talent—for Friday evening, January 19.

"Lady Windermere's Fan" comes to the opera house on Wednesday evening. Sherwood will cut that audience badly. It is a pity to lose either. CAROLINE WASHBURN ROCKWOOD.

Syracuse Music.

JANUARY 17, 1894.

WITHOUT doubt the past two weeks have been the duldest of the season in a musical way. About all we have had in the line of a musical entertainment was the one given by A. A. Farland, the banjo virtuoso, in Music Hall, the evening of January 8. His playing was a genuine novelty and must have been a kind of a revelation to most performers on his instrument. His treatment of the banjo in regard to fingering and method of tone production is decidedly unique. In his hands it loses its familiar character to a certain degree, and instead of being used for the production of quaint negro rhythms and accents it becomes capable of sustaining tone after the manner of the more refined and delicate mandolin. His rendering of the last movement of the overture to "William Tell," the violin and piano sonata, op. 30, by Beethoven, and the final movement of Mendelssohn's concerto, op. 64, were extremely clever. He was greeted by a large and well pleased audience.

It is a pleasant duty to chronicle the marriage of Miss Helen Nicholson and Mr. Chas. W. A. Ball, which occurred last evening at the bride's home in Montgomery street. It was a very quiet affair and a surprise to their many friends, for January 24 had been the time that all supposed the event would occur. But Charley, fearing a shower of rice and discarded footwear, stole a march on his friends, and the newly wedded pair are spending their honeymoon in the East. The ceremony was performed by Rev. Silas Ball, father of the groom, before only the nearest relatives of the bride and groom.

We can, with the sincerity of a warm friendship for both, wish them a prosperous and felicitous voyage to life's end.

Mrs. Ball is the soprano of the Park Presbyterian Church, and Mr. Ball has for the past ten years been connected with the firm of Leiter Brothers, music dealers. He is also organist and choir-master at Trinity Church.

The Syracuse Symphony Society, is preparing for a concert to take place soon. Two important works will be included in the program. The suite from "Carmen" and the "Ossian" overture by Gade. Mr. Albert Kuenzlin, a local violinist and teacher, is the director, and to his careful work in rehearsal is due the excellent phrasing of the strings and the general ensemble effects.

Mr. F. A. Lyman, superintendent of music in the public schools, has been engaged to direct the chorus choir at the First M. E. Church, the position becoming vacant through the resignation of Mr. W. Y. Foote. The selection of Mr. Lyman is very satisfactory to the organist.

HENRY W. DAVIS.



Beethoven String Quartet.—Xaver Scharwenka was the soloist at the second concert of the Beethoven String Quartet given in Mendelssohn Glee Club Hall last Thursday evening, when the following attractive program was given in a most finished manner.

Quartet, op. 59, No. 3, in C major..... {Beethoven
Sonata, op. 90, in E minor, for piano solo.....
Quartet, op. 37, in F major, for piano, violin, viola and
violinello.....Scharwenka

The third and last concert will take place March 15.

The Burmeister Recitals.

AS announced the two piano recitals of Richard Burmeister were given at Madison Square Hall Tuesday and Friday evenings of last week. The programs published in our last issue were adhered to and the performances of both were on a very high artistic plane. Mr. Burmeister is a pianist whose style inclines toward the poetic, the introspective and the scholarly rather than the vigorous battling with the fulminating brilliancies of the latter day realistic school. He is nevertheless armed at all technical points and can play forcefully and brilliantly when he cares to. But the prevailing quality of his work is its tenderness, delicacy and imagination. There is a spiritual lift about his readings which far transcend the merely sensuous tonal effects and bravura playing of many of his contemporaries.

As a Schumann player he excels. The F sharp minor sonata of this master is one of his greatest works.

Full of fantasy, passion and nobility of thought it far outweighs in musical value the rather facile G minor sonata or the F minor, the latter being more like the torso of a concerto than a sonata. The F sharp minor in technical and melodic invention is one of Schumann's masterpieces and its epical introduction is almost a colossal monument to the dead composer's genius.

To hear of the work being flouted by some of our local critics was a veritable surprise. Liszt esteemed it most highly, and the reason it is not oftener heard in public is because of its enormous difficulties, both intellectual, emotional and mechanical. Mr. Burmeister grasped its meanings from the very outset, and played the first movement with power, the second with exquisite feeling (the arietta in A), the scherzo with humor and the finale with virtuosity. To compass such a task proclaims this pianist as among the elect. The best played things on the Tuesday evening's scheme were the B minor scherzo, the elegaic C sharp minor etude, Liszt's transcription of his own song, "Mignon," and the gaudy, bespangled "Pesther Carneval," by the same master.

Mr. Burmeister's own adaptation of Weber's "Invitation to the Dance" was given with spirit, and the Händel sarabande and chaconne with power. At the second recital Bach's chromatic fantasy and fugue and the "Appassionata Sonata" were read in scholarly fashion. The best numbers on this program were fifteen preludes of Chopin in this order: C major, E minor, G major, E major, B major, F sharp minor, B minor, B flat minor, A flat major, C minor, E flat major, F minor, F major, B flat major, D minor.

These were interpreted *con amore*, and Mr. Burmeister's finished style and technic stood him to good advantage. This concert closed with Rubinstein's A flat valse, which was given in a dashing manner. These two recitals were noteworthy events and we wish that Mr. Burmeister belonged to the metropolis instead of Baltimore.

Miss Geyer Plays.

MISS Julia Geyer gave a piano recital in Historical Hall, Brooklyn, last Wednesday evening. This gifted girl played a trying program in a manner which evidenced not only her natural abilities, but spoke volumes for the careful musical training she has had from Mr. and Mrs. A. K. Virgil. She has been under their tuition for about three years, and began from the very lowest rung of the technical ladder.

She may now be truthfully called a virtuoso—using the word in its common sense. A finished artist she is not as yet. She has just reached her sixteenth year and has much to learn on the purely emotional, temperamental side of her art. Of her technical attainments it is a pleasure to dwell on. All the perfect correlation of finger, wrist and arm

touches are there; her tone sonorous and singing, her scales limpid and linked. In passage work where intricate involutions occur she never loses repose or purity of touch. Thus her arpeggios even in rapid flights have a semblance of legato, as much legato as is commensurate with high rate of velocity.

In consequence we hear a pure unbroken tone, which wells up from the keyboard, instead of the choppy and hard struck blow which most pianists exhibit in passage work. Miss Geyer's cantilena is vocal and expressive and her fortes enormous, considering her youth. Experience will teach her how to better blend her colors, how to discover the endless nuances which lie between mezzo forte and piano and forte and mezzo. Her readings of Bach, Beethoven, Schumann and Chopin are marked by a robust, healthy musical feeling. Her imagination has not yet been developed, and it is better so. Forced sentimental growths invariably degenerate, instead of blossoming into full blown artists.

Henselt's "Si oiseau j'étais" was charmingly played and conceived, the great C sharp minor scherzo of Chopin broadly read and the Coda given with great dramatic force and intensity.

Five years in Europe beginning about two years from the present will mature this girl into a fine artist.

The material is there and there is a boldness and freedom in her play which marks her for a great bravura player in the future.

One novelty Miss Geyer presented was very interesting. It was a fugue by Ferdinand Dewey, of Boston, and in its fine, free, careless humor and skips reminded one somewhat of Scarlatti. It is not only a musicianly composition, the element of brilliancy is also dextrously combined. This Miss Geyer played with lavish technic, and the octave passages with dash and assurance. The Virgils are to be congratulated on the result of their methods of teaching.

The Jarecki Concert.

MR. BENJAMIN JARECKI, a young pianist of much promise, gave a concert in Chickering Hall last Wednesday evening. Here is the program he presented:

Trio, D major, op. 70.....L. v. Beethoven
Mr. Richard Arnold, Mr. Arthur Laser, Mr. Benj. Jarecki.
"Die Hirtin" (dedicated to Mrs. Alves).....P. A. Schaecker
Mrs. Carl Alves.
Sonata.....Dom. Scarlatti
Organ fantasia and fugue.....Bach-Liszt
Mr. Benjamin Jarecki.
Reverie.....H. Vieuxtemps
Mazurka.....H. Wieniawski
Rhapsodie, op. 79, No. 3.....J. Brahms
Berceuse, op. 57.....Fr. Chopin
Hungarian Rhapsody, No. 10.....Fr. Liszt
Mr. Benjamin Jarecki.
"An die Leyer".....Fr. Schubert
"Wieder moech ich dir begeben".....Fr. Liszt
"Ich grolle nicht".....Rob. Schumann
"Wie schmerzlich, wie selig".....P. Tschaikowsky
Mrs. Carl Alves.
Nocturne, B minor, op. 30.....G. Sgambati
Valse, op. 34, No. 1.....M. Moszkowski
Mr. Benjamin Jarecki.

The new comer has been well schooled in his art and his playing revealed a good musical touch, tone and conception. He plays brilliantly, and his Brahms and Liszt numbers were better than his Bach. His great nervousness militated in the latter instance against clarity in polyphonic work and repose. Mr. Jarecki is a piano talent of unquestionable merit. Mrs. Alves sang charmingly Schaecker's pretty song and with dramatic force Schumann's great song. Mr. Arnold played with his accustomed finish and feeling. Mr. Isidor Luckstone played the accompaniments sympathetically.

Mr. Van Cleve Protests.

CINCINNATI, January 18, 1894.

AT first I intended to send you a full and serious account of the late meeting held by the O. M. T. A., at the city of Dayton, Ohio; but while there I learned upon unimpeachable authority that you had commissioned a well-known musician of that city to make an official report. When I read that notable report in the columns of your next issue, I was thunderstruck that a man usually so clever as Mr. Blumenschein should have committed such a piece of *bêtise*, unqualified and egregious. Mr. Blumenschein had not the nerve and manliness to sign his name. But it was wholly unnecessary, since the article had the ear marks of his style in every line. Everyone who knows him could actually hear his voice, for both the opinions and the phraseology were his.

He stoutly denies writing for THE MUSICAL COURIER, but then you remember once upon a time there was a full grown ostrich, who wishing to hide from his pursuers thrust his head into the sand—you have read the fable, you know what happened to the bird. I am at a loss to discover what end either of art or business could be subserved by such a letter. True, it covered the ground completely and tersely; some of the opinions, both those laudatory and those involving censure, were fair and measurably correct; but the flippant tone was unparadonable, even in a newspaper man, and from a professional musician was a flagrant offense to his brother workers, and to the art which he is presumed to represent. The senseless attack upon the pianists, for example, was an unmerited insult.

Mr. Theodore Bohlmann is one of the finest artists in

America. He is an intimate friend of D'Albert, and has been honored by him with many marks of esteem and confidence; Dr. Elsenheimer is a man of typical German culture, an LL. D. from the university of Heidelberg, and a musician in the widest acceptance of that term; while Mr. Oliver Pierce, of Delaware, Ohio, a pupil of Moszkowski, and a gifted pianist, is one of the brightest young men we have being, thank heaven, a man of collegiate education. These gentlemen presented earnestly and adequately a long list of beautiful works, and to speak of them with a sneer was rank injustice. As for the pun on Miss Betcher's name, that was a pallid witticism which only the genial bonhomme, resulting from the twelfth glass of beer, could cause to be accepted. I have been active in this association for ten years, and wish emphatically to say that I have never attended a session where the programs was so original, so interesting and so instructive.

Some years ago the superb enthusiasm and genial tact of Johannes Wolfram gave us two musical fêtes, but they partook largely of a concert or festival character, the chief attention being concentrated upon the distinguished visiting pianists. This time, however, the personality of players and the headights of the piano business were put under an extinguisher, and the art was exalted. From this naturally resulted mutual good will among all participants, and decided helpfulness to all listeners. The exquisite bad taste in thus chaffing and filiping, and poking straw jokes at the most educational and significant meeting ever held by the O. M. T. A., appears positively sublime when we remember that Mr. Blumenschein is himself an ex-president of this same association. I am sorry, very sorry for this indiscretion of his, for he is a versatile man who has done much good work, and I am his personal friend. I could mention a few people whom he had better not shake hands with, unless he is fond of touching metal white hot.

Such an article in a local paper would raise only a passing ripple of annoyance, but the columns of THE MUSICAL COURIER are like those of the banyan tree, they stand in many places, and the musicians feel justly aggrieved, because they have been burlesqued before the whole musical world as if they were a beggarly battalion of louts and bumpkins after they have given of their best for the love of art, and have paid their own expenses. They are gentlemen whose love of art was so glowing and so unselfish that they declined to appear upon the program unless they were permitted to trundle in the piano which subsidized their services.

JOHN S. VAN CLEVE.

Dayton, Ohio, Doings.

O. M. T. A. REDIVIVUS.

ONE Who Was There" desires to elucidate. During the O. M. T. A. meeting here he was asked to contribute to the report of the proceedings for THE MUSICAL COURIER. A full report, including also the detail program book, was sent, and, as supplemental to that, the personal "squibs," intended as pleasanties, were added under the heading of "Sharps, Flats and Rheumatics," and over the signature of "One Who Was There."

The editors of THE MUSICAL COURIER, for reasons best known to themselves, did not print the full report and programs, and leaving out the heading, "Sharps, Flats and Rheumatics," printed the above mentioned personal pleasanties.

It would thus appear that those little "squibs" were intended as a regular report and a criticism of the performers, and thereby a false and unintentional light was thrown on them.

In this light, "One Who Was There" cannot blame those whose sensibilities were offended, and desires herewith to assure them that no malice was intended (and there is none now), and hopes that all will take a smiling view of those little personalities as originally conceived.

If any were sharpened, just apply a natural. Those who were flatted, kindly cancel. Finally, if any were effected by those rheumatics, a reliable cure may be found in a dose or two of St. Jacob's oil, which, like oil that flowed down Aaron's beard, smoothes all rough places. Peace be with you! Amen!

The Mozart Club has had two morning sessions since my last local report. Miss Andrews appeared as piano soloist for the first time, playing Beethoven's C major sonata from op. 2 quite successfully.

The Philharmonic Society's first concert of the season had escaped my attention. The following light program, excellently sung by the chorus under Mr. Blumenschein's direction, was observed:

"Song of the Vikings".....Faning
Philharmonic Society.
Songs—
"Lullaby".....Gertritt Smith
"Heart Longings".....Miss Smith.
"Would You Know Who Has My Vow?".....Blumenschein
Chorus of men's voices.
"Calmly Flow the Equal Hours".....Randegger
Chorus of women's voices.
Songs—
Serenade.....Raff
"Ever With Thee".....Miss Butz.
"Christmas Eve".....Gade
(Cantata for alto solo and chorus.)
Miss Smith and Philharmonic Society.
"Daybreak".....Faning
Philharmonic Society.
"Inflammatus".....Rossini
Miss Butz and Philharmonic Society.

Miss Etta Butz and Miss Ida Smith (Cincinnati) were the soloists, Miss Butz making quite a successful first appearance. Miss Smith is an old favorite.

At present there is nothing of a musical character in sight.

THE ONE.

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This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

The Musical Courier.

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All changes in advertisements must reach this office by Friday noon preceding the issue in which changes are to take effect.

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ESTABLISHED JANUARY, 1880.

No. 724.

NEW YORK, WEDNESDAY, JANUARY 24, 1894.

THE MUSICAL COURIER is on sale at all newstands throughout the United States where weekly papers are handled. It will be esteemed a favor if anyone failing to find the current issue on sale at any point will communicate with this office. A postal card complaint will cause the defect to be immediately remedied.

THE rapidity with which the Starr Piano Company, of Richmond, Ind., went to work to rebuild and also enlarge the present factory is indicative that the Jesse French Piano and Organ Company means to push the Starr piano with all its force. There is no doubt about that.

THE regular Monthly Special of THE MUSICAL COURIER will be issued on Wednesday January 31, and it will be a paper of unusual interest in both departments. Its circulation is guaranteed to be the largest of any individual number ever published by THE MUSICAL COURIER Company, which means that it will exceed that of any musical paper ever offered to the public. Advertising for this superb issue will be received up to Saturday next at 5 P. M.

THE important news reaches us too late for extended comment that the agency for the Vose piano has been secured by Foster & Waldo, of Minneapolis. They have placed a big order and there are prospects of some lively competition in the Northwest.

THE latest examples of the parlor and concert grand pianos of the Mason & Hamlin Organ and Piano Company show exquisite taste in the finish of the article as a complete entity. Naturally the finish of the cases is beautiful, but what we refer to particularly is the delightful finish of the action and the final tonal finish.

MR. E. S. STORY, of the Story & Clark Organ Company, returned last Saturday from Europe. Matters of importance, of the first magnitude, compelled him to return home quickly for consultation with members of his firm. There are some big things coming from this progressive house. Mr. Story stayed but a few hours in New York, going from here directly to Chicago.

MR. KARL FINK, who was in Boston last week, says that business is picking up remarkably. He further states that he did more business last week than during the same week in 1893. In fact there was so much to do that Mr. Fink, contrary to precedent, returned to Boston last Monday, and will spend probably the whole of the week there. It has been his custom heretofore to spend only one week in Boston during January.

Messrs. Geo. Steck & Co.:
GENTLEMEN—We want to congratulate you on the Birch upright received to-day. We regard it as the handsomest piano ever displayed in Philadelphia.

The tone is in accord with the case.

Yours very truly,

C. J. HEPPE & SON.

THE above is not an exceptional letter, neither is the piano mentioned above any more artistic in design or beautifully finished than the instruments which Geo. Steck & Co. are sending out every day.

The golden color and beautiful grain of the birch is of course very attractive, but the walnuts, mahogany and oaks in which the Steck pianos are finished are equally worthy of the highest commendation.

ACCORDING to the Rockford, Ill., papers the effects of the Anderson Piano Company have been purchased by the Century Piano Company, of Minneapolis, and the Century Company will again open up the plant and continue the manufacture of the Anderson piano at Rockford with Mr. John Anderson as superintendent. It should be borne in mind that the Century Piano Company, of Minneapolis, is a corporation separate from the Mehlin Piano

Company, of the same place, although several of the parties interested own stock in both companies. It has been long known that the Century Company was desirous of controlling some instrument to run second to the Mehlin, and they will, by acquiring the Anderson plant, accomplish this purpose.

THE friendly suit between Novello, Ewer & Co. and the Oliver Ditson Company to establish the exact status of foreign and home publishers of music, to which reference has been frequently made in these columns and which was to have come to trial on Saturday last, has been again postponed until February.

HOW much is the advertising value estimated at when one important piano that had been sold for years by a dealer is transferred to another? In former years such expense was borne nearly entirely by the local dealer, but of late years arrangements were made that divide the cost between the dealer and the manufacturer in one way or the other. Under the present system then, wherever it may exist, a manufacturer would be less liable to take into consideration the dealer's advertising expenses on the piano.

ONE of the representatives of the "Journal of Art," with a redundancy of imagination and scarcity of ambition, printed in the last issue of that journal what it was anticipated would prove a veritable sensation in the trade, and which instead proved a large sized canard.

He sold the Estey factory to Mr. Peter Duffy, of the Schubert Piano Company, and moved the Estey Piano Company to Doigeville, N. Y. After publishing this rot he called upon Mr. Duffy for confirmation, and it was then ascertained that such a transaction had not even been thought of.

This same imaginative person sent Mr. Richard Ranft, Jr., to Europe on Wednesday last. This did not occur, either.

Great journalism!

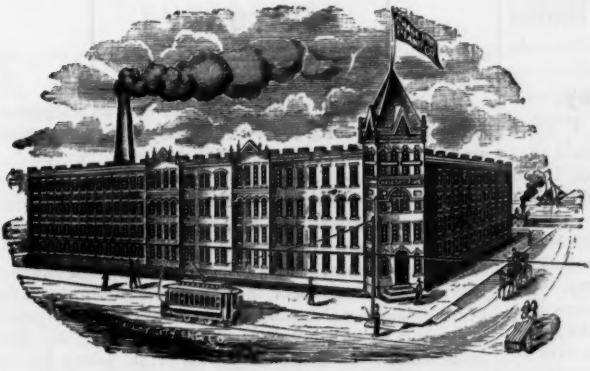
FIRES.

A FIRE in the building occupied in part by J. W. Meikeljohn & Son, at Woonsocket, R. I., caused damage by water to their stock amounting to about \$500, which is covered by insurance.

A recent fire in the Syndicate Block, of Minneapolis, Minn., in which the store of W. J. Dyer & Brother is located, damaged their stock to an extent which we cannot at this writing definitely state, since the local papers report it at various sums ranging from \$500 to \$3,500. Whatever the correct amount may be it is covered by insurance, and the business will in no wise suffer, save for the annoying interruption that such affairs cause.

A fire in the office of the Waterloo, N. Y., "Observer" a few days ago did considerable damage to the Malcolm Love piano factory. It was not, however, serious enough to interfere with business.

An insignificant fire occurred last week in one portion of the E. P. Carpenter Company's organ factory in Brattleboro, Vt.



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READJUSTMENT.

THE first four numbers of this paper in the year 1894 contain such a vast number of changes that they lead us to conclude that before the close of the year many readjustments will take place in the piano and organ business in the relation between firms.

The statement is officially made that the death of Mr. George W. Lyon, of Lyon, Potter & Co., will have no effect upon the constitution of that stock company, and no doubt that statement is made in the best of faith. Yet it seems highly improbable that the death of the senior head, even if he was not so greatly interested from a financial point of view, can be without some effect upon the future of that company in the element of readjustment.

The Knabe movement in Boston which places that instrument in the hands of the Oliver Ditson Company will unquestionably also create readjustment, from the mere fact that the reputation of Decker Brothers' pianos must necessarily cause some new movement in the direction of the representation of those instruments.

The same influences must necessarily affect the future handling of the A. B. Chase piano, which has a reputation in Boston that is truly remarkable, considering the age of the house as compared with the older houses.

Other readjustments are inevitable, such for instance as the ones that will be brought about through the combination of the Nathan Ford Music Company, of St. Paul, and Hardman, Peck & Co. Instruments handled by the former house must become displaced, and in the readjustment will necessarily be handled by new houses or such combinations made as will help to create new houses.

It is inevitable also that the transposition of the Chickering piano from W. J. Dyer & Brother, of St. Paul and Minneapolis, to Howard, Farwell & Co., and the subsequent similar movement that sent the Knabe piano to W. J. Dyer & Brother, will be productive of further readjustments.

Movements of such a nature are naturally too violent not to have a far reaching effect, for the great piano handled for years by firms with the merits constantly urged before the public must necessarily be handled with the greatest care and caution after the transpositions have been made from one house to the other. No house like the Dyer house, which had been representing the Chickering piano for so many years, could afford to treat the instrument excepting with dignity, even when sold by a competitor, and the same rule applies to the Knabe change there.

That rule also applies with the Oliver Ditson Company in the case of the Decker Brothers piano, and applies generally with all the leading houses in so far as it is possible for competitors to consider sentiment, because under all circumstances business is business. They certainly all must make their greatest effort to sell the goods they are representing, and this of itself makes it inevitable that great effects will result from the changes that have already taken place and that are about to take place.

A curious experience in connection with these matters is the anxiety of the firms to withhold public comment; yet it must be obvious to them that THE MUSICAL COURIER will be looked forward to by the great mass of the trade to give them an expression of opinion on such a concurrence of important changes and events that have transpired since the beginning of the year. There is really no apology necessary for explaining our views and those of the important men of the trade who have discussed these matters.

Take the case of the Century Piano Company, of Minneapolis, acquiring the Anderson piano at Rockford, and consider the relation of the Century Company to the Mehlin Company, of Minneapolis. Look at the fact that both the Knabe and the Fischer pianos are handled by Lyon & Healy, and both are now handled by the Eastern connections of that firm, the Oliver Ditson Company, and then reflect upon further possibilities.

And yet we are by no means through with the readjusting. The liquidation that is going on through the failures during the last eight or ten months; the contraction of the trade by the refusal of many houses to give extended credits and by impossibilities that are facing the trade now; the expansion of the influence of the larger and constantly absorbing houses—all these matters must aid in bringing about

trade changes during this year, such as will be more important and far reaching than in any previous period of the history of the business.

C. F. Zimmermann Company.

THE following stockholders of the C. F. Zimmermann Company, of Dolgeville, N. Y., held their annual meeting on Tuesday, January 9: Alfred Dolge, Rudolf Dolge, Karl Fink, L. Cavalli, C. F. Koester, W. R. Green, Theo. H. Roth and Herrmann Leonard.

The business in autoharps for the year ending December 31 last was found to be good, in spite of the generally unfavorable condition of trade throughout the country.

Some exceedingly important foreign connections have had not a little to do with the year's prosperity, the sale of autoharps abroad being several times larger than ever before, and again, the autoharp has advanced wonderfully in the estimation of musicians, who are not only using them but recommending them as musical instruments.

The year 1894 promises still greater advancement for the autoharp, and it is confidently anticipated that the present extensive facilities at Dolgeville will be inadequate to produce the number required and that additions to the factory will be made.

A. B. Chase Company.

THE annual meeting of the A. B. Chase Company, held at Norwalk, Ohio, resulted in the election of the old officers and the following directors for 1894: Mr. Calvin Whitney, Mr. C. P. Wickam, Mr. S. A. Wildman, Mr. C. W. Monahan, T. F. Hildreth, Mr. H. H. Moore and Mr. L. S. Doud.

Artistic Marquetry Piano Panels.

IT is only a short time since William Tonk & Brother have taken the agency of G. Chevrel, artistic marquetry maker, of Paris, yet inlaid panels have become quite a thing with first-class piano makers.

The surest evidence that this work is being appreciated by the piano purchasers is the fact that the firm have recently taken some quite important orders from the best houses in this country.

The work being of a quite expensive character, naturally confines the use of the same to the highest grade of makers only.

Of course marquetry was made and used centuries ago for furniture and interior house decorations, and its production has been considered among the high arts. It is only within the last five years though that it has come in general use for piano purposes, panels particularly.

It is gratifying to us to notice an advancement in this branch, marquetry work excelling by far anything that has so far been used. The firm of William Tonk & Brother certainly deserve success in the introduction and sale of these goods.

Newman Brothers.

JACK HAYNES, the Eastern representative of Newman Brothers, is in receipt of a letter from that firm in which mention is made of some quite extensive additions to their plant in the shape of new dry kilns, stables and a ware room. The dry kiln is especially for oak lumber. The ware room will be 25x86 feet.

The Newman Brothers write hopefully regarding the business outlook, and from the fact that they are making preparations for doing a larger business than ever before is pretty good evidence that the future promises for them a decided improvement over what has been done in the past.

Their Eastern representative has lately received some good orders from foreign dealers.

Preferred Arrest.

A THIEF broke into a large mansion early the other morning and found himself in a music room. Hearing footsteps approaching he hid behind a screen.

From 7 to 8 o'clock the eldest daughter had a lesson on the piano.

From 8 to 9 o'clock the second daughter took a singing lesson.

From 9 to 10 o'clock the eldest son had a violin lesson.

From 10 to 11 o'clock the other son had a lesson on the flute.

At 11 all the brothers and sisters assembled and studied an ear-splitting piece for piano, violin, flute and voice.

The thief staggered out from behind the screen at 11.30 and falling at their feet cried: "For mercy's sake have me arrested or give me a rest!"—Exchange.

PATENTS RECENTLY EXPIRED.

No. 198,191. Screws for Piano Stools....G. W. Archer, Rochester, N. Y.
No. 186,397. Piano Attachment.....E. Zachariae, Vienna, Austria.
No. 186,110. Pedal Attachments.....G. C. A. Class, Philadelphia, Pa.

OBITUARY.

A. K. Smith.

Mr. A. K. Smith, hammer coverer, of Cambridgeport, Mass., died of heart failure last Sunday. He was at business the Saturday previous, feeling well.

Alfred A. Simmons.

Alfred A. Simmons, the oldest manufacturer of musical instruments in the West, died on January 12 at his home, 80 Madison avenue. He was born in New York State in 1808 and settled in Detroit in 1853, where he organized the Detroit Melodeon Company. Some years after he formed the present Clough & Warren Organ Company. Mr. Simmons was a Mason and a member of St. John's Church since its organization. He leaves a widow and son and daughter.

Another Mason & Hamlin Move.

THE new Boston warerooms of the Mason & Hamlin Organ and Piano Company will be at 146 and 148 Boylston street. This will give the company additional room, although it moves from Tremont street a landmark, the Mason & Hamlin warerooms having been occupied since 1869.

Bollman Brothers Company.

THE annual meeting of Bollman Brothers Company, St. Louis, was held in Steinway Hall Thursday afternoon last. Mr. Otto Bollman represented the St. Louis stockholders. The same officers were elected: Mr. William Steinway, president; Mr. Oscar H. Bollman, vice-president; Nahum Stetson, secretary and treasurer. Mr. Otto Bollman returned to St. Louis last Saturday evening.

Trade Notes.

- Mr. E. H. Miller, Troy, N. Y., was in New York this week.
- Mr. R. S. Howard, of J. & C. Fischer, left New York for Chicago last week.
- Mr. Dreher, of the B. Dreher's Sons Company, Cleveland, was in New York last week.
- Mr. W. C. Burgess, of the house of Wegman & Co., Albany, N. Y., was in New York last week.
- Mr. Theo. P. Brown, of Brown & Simpson, Worcester, Mass., was in New York last week.
- E. J. Blakely, of Cattaraugus, N. Y., dealer in musical instruments, has made an assignment.
- The Wolfram Guitar Company has been incorporated at Columbus, Ohio, with a capital stock of \$10,000.
- Mr. Albert Krell, of the Krell Piano Company, Cincinnati, Ohio, is in New York, coming from a Southern trip.
- Mr. Nahum Stetson is back from the funeral of Mr. Geo. W. Lyon at Chicago, where he acted as pall bearer.
- Mr. Chas. H. McDonald, the Portly Pease Piano Personage, left New York for Chicago on Wednesday of last week.
- Mr. Hockett, the senior member of the firm of Hockett Brothers & Puntney, Columbus, Ohio, also Mr. Puntney, were in New York last week.
- We are happy to announce that the W. C. Carpenter who was recently killed in a railroad accident in Michigan was not the Mr. W. C. Carpenter of the E. P. Carpenter Company.
- The officers of the Levassor Piano Company, Cincinnati, for 1894 are as follows: L. E. Levassor, president; W. B. Williams, vice-president; O. W. Williams, secretary and treasurer.
- Mr. W. C. Bauman, Lock Haven, Pa., has purchased the store of J. F. Smart on East Main street. Enlarged quarters will give him a chance to push the musical instrument business.
- The name of the new Jacob Brothers' salesman is Mr. James H. Nichols. Mr. Nichols was formerly connected with Haines Brothers, and is a brother-in-law of Mr. Geo. H. Chickering.
- Mr. DeVolney Everett, representative of the Starr Piano Company, arrived in New York last Friday, left the following Sunday for Boston, and will probably be again in New York this week.
- Mr. Chas. F. Crane, traveling representative of Steger & Co., will reach New York shortly after having passed through Pennsylvania. In the latter State he is finding many takers for the Steger piano.
- Sanders & Stayman, of Baltimore, have been increasing their musical merchandise department. Under the management of Mr. Shultz this department has become an important factor of their business.
- B. Dreher's Sons Company, of Cleveland, Ohio, have had the automaton attachment placed in a Knabe piano and also in one of the A. B. Chase. Both the Knabe and the A. B. Chase were World's Fair pianos and with the attachment are intended for special sale in Cleveland.
- Mr. J. P. Byrne, the jovial secretary of Lyon & Healy, started South on a short trip last Monday, and will be gone for several weeks. He will do Atlanta and New Orleans, and we think Jacksonville, Fla., although he assures us that he intends returning before the 27th, the day when Messrs. Corbett and Mitchell discuss Delsarte at that town.
- The Needham Organ Company have had a brick room built in their factory to receive the sawdust, small blocks, &c. The room is 11x14 feet, and reaches from the ground floor to the third floor, a distance of 30 feet. After the recent small fire the sawdust room was condemned, and this room was built to reduce the chances of a fire.
- Washington "Tidings."

THE STARR PIANO COMPANY'S ENTERPRISE.

ENTERPRISE is a startling characteristic of the Starr Brothers. Perhaps successful enterprise would be nearer the truth when one takes into consideration what they have done in piano manufacture.

The trade knows full well that when the Starrs announce their intention of doing something the something is to be done. Having enterprise, which is a synonym for business insight, these gentlemen built up a large and prosperous business for the Starr piano, which last year was greatly augmented by the formation of the Starr Piano Company.

With a factory fully equipped and running full time a fire levels the greater portion of their producing plant. Some men would have been completely paralysed by the calamity. Not the men in the Starr Piano Company. Before the fire was fairly out, in fact before the engines ceased playing on the ruins, ground was broken for a new factory below the key factory, which building and the dry houses were not harmed.

The foundation for this building, which is the commencement of a series of factories to be erected, was completed January 15, and brickwork commenced for the building, which is to be 100x40 feet, one story in height. This building is to be finished complete by January 30.

The plan of the new works contemplates a series of one story buildings 40 feet wide by 100 feet long, divided by fire walls every 100 feet. Carpenters, masons, bricklayers steam fitters and finishers are all to be hurried to the utmost.

While the first of this series of buildings is in course of erection piano manufacture has been commenced. In the town the company has secured mill privileges, and veneers have been sawed and laid, thus laying the foundation of future case work, which will be proceeded with. The dry houses, not having been destroyed, furnish a sufficient supply of lumber to work with at once. Piled on the grounds is over 1,000,000 feet of lumber yard dried.

Work in the key shop is going on uninterruptedly. Three months from the date of the fire the Starr Piano Company will be supplying pianos to the trade as heretofore. They say they will do it, and no one acquainted with the gentlemen composing the firm is at all disposed to doubt that they will carry out their determination. They are not waiting for anything, everything is planned before hand. The new works will be as complete as modern machinery can make them.

Mr. DeVolney Everett has visited Chicago, where he made a careful study of everything new in piano producing machinery. From thence he went to Cincinnati, and is spending this week between New York and Boston, investigating the merits of all machinery in factories in both cities.

Everything new will receive the most careful investigation and its adoption is sure should merit show. The men that own the Starr Piano Company are progressive, don't think that the world is going backward, nor that those things good enough for grandpa are good enough for them. They have started out to have the finest piano producing plant in the world and they will come pretty near succeeding.

The Starr Piano Company will build the Starr piano in one of the new factories and the Pullman piano in another.

In addition to these two pianos they will make a third piano of an exceptionally high grade. Negotiations to that effect are on, and if they secure their man a piano of the first rank will be the result. The man they are after is capable of building just such a piano—has produced just such a piano.

Now, as to their fire. The first reported loss was \$250,000 with but \$40,000 insurance, but of this nothing can be said. The insurance adjusters are on the ground and their report may be telegraphed *THE MUSICAL COURIER* in time for mention in this paper.

The safe saved all valuable papers as well as books, so business accounts are not interfered with.

All in all, the Starr Piano Company are in remarkably good shape, and Mr. Benj. Starr has the additional labor of pushing a new factory to completion while he skirmishes around for new supplies, &c. He takes delight in cheering on his men at work and in promising those thrown out of employment speedy work.

In view of the times such energy as the Starr Piano Company is displaying is commendable, aye, it merits the highest commendation. Viewed from

another point, the Starr Piano Company had too great a reputation to let a fire wipe them out of existence, yet there are many men who would have shrunk from rebuilding in these times. Their action speaks their confidence of a renewal of business and a belief in the soundness of American institutions in general.

In conclusion it is not generally known that about 500 pianos were destroyed in the flames. Too bad to have the factory totally destroyed and those pianos burned up, yet the total destruction of the pianos simplifies insurance adjusting as all know that an insurance adjuster is the last man to believe that water hurts a piano.

LET'S GO TO WORK.

LET'S get up and do some work. What is the use of our idling at the office desk when we should be on the road selling goods?

But you say, "Things are not as they were last year or the year before. People won't buy. We might as well save money sitting still as spend it on the road selling or trying to sell goods. Besides, we can use all our money renewing notes," &c.

That is the way a great many houses have argued. That is the way a great many houses have worked or not worked since May 1 last year.

What is the result? They are still inactive.

If a person catches a cold is it best to simply lie on his back and, bemoaning having the cold, let it grow worse for the want of nursing? If that is not what some business men of this country have done since May last year it comes near being—so near that the mental eye cannot detect the difference. The country has been sick, and has not called on Doctor Energy to help it recover.

Most of the trade have cried hard times until hard times have been magnified into a bugaboo that reaches even unto the ends of the country. Why not try the other tack now? It may not bring results, but is worth trying at least.

Let us look at the operations of some of the trade who all through the panic of 1893 kept hammering away, and compare their sure-to-come results, with those who simply lay on their oars, drifting with the current, in the hope that the current would stop and then they should be able to row up the river of success in smooth water. Drifting with the current is a precarious occupation, for where there is a current there is pretty sure to be a cause, and frequently the cause is a waterfall.

One firm in particular kept their traveling men constantly employed all summer and fall. In visiting the trade their men constantly ran across dealers who were hard pressed by other manufacturers. It was a simple thing to say to them, "Come with us and we will take care of you." A deal was made on the spot, and deal after deal of this kind effected. Of course it took money, and if the manufacturers had not faith in a revival of confidence they would not have done so; but they had that confidence.

What will be the result of this business? Just this. When business begins to boom this house will have a larger clientele than ever before, and a clientele that will work like beavers to sell goods. Gratitude will prompt this; and gratitude is not such a dead thing as many suppose. Other houses have done as the case cited, and will reap results.

Those houses who have not worked will find many of their agents gone from them. Extra exertions will have to be made to regain ground lost. The current has swept them down the river of progress, while their business opponents, stemming the tide, have not drifted so far. Now they both start, but the busy man has the best of the race, he being several miles further up the river, and nearer the goal.

Dun's and Bradstreet's reports are all encouraging. Retail dealers in New York are doing better. Isn't it time that the trade threw off its lethargy and got down to work?

Work is needed; let's have it. Work will bring about the cure of the business wound that idleness has caused to fester.

Let's shake ourselves!

The Phelps Harmony Attachment.

THE first piano in Paris containing the Phelps harmony attachment is about complete. Herrburger-Schwander & Co., who own the exclusive European rights of this patent, are negotiating with Berlin and London parties for its use. This great action firm are disposed to push this invention, which will push itself if given a chance.

Keller Brothers & Blight.

WE have received from Keller Brothers & Blight, of Bridgeport, Conn., a neatly gotten up pamphlet containing a great many testimonials from the dealers who have handled the Keller Brothers pianos and many who have been using them for years.

The testimonial given first is unique, in that it comes from 40 experts, and reads: "The undersigned having made a thorough and exhaustive test, extending over a year and longer of the Keller Brothers pianos, pronounce the results of their deliberations to be as follows: The designs are well proportioned and attractive, showing evidence of skill and good workmanship in construction. The action is easy and elastic, responding promptly to the touch, the scale being generally even and free from breaks. The tone is full, round and sympathetic, the duration and singing qualities being remarkably good." Signed by M. A. Jackson and 39 others.

Another excellent indorsement of the Keller Brothers pianos comes from J. T. Keenan, Cortland, N. Y.

Mr. Keenan says: "My opinion of the Keller Brothers pianos has been shown practically in the fact that I have sold a large number of them during the past three years in six counties in New York and Pennsylvania, and that I have found the purchasers unanimously pleased with their purchases. The action is good, the tone excellent, and your style 'H' is the most beautiful piano in every exterior detail on the market to-day. Inclosed is an order for over \$7,000 for pianos I wish delivered during 1894."

Mr. Keenan made an exhibit of Keller Brothers pianos at the Interstate Fair held in Elmira last fall and obtained for them the highest award.

From all parts of the country dealers have contributed their testimonials to the excellence of these pianos, and they make an interesting compilation.

There is a firm composed of two brothers, Hughes by name, who began business in Philadelphia not long since at 532 North Tenth street. The A. M. McPhail and Keller Brothers pianos constituted their line, and they have done well. These brothers are enthusiastic admirers of the Keller Brothers pianos and are selling a good many of them.

We have a great admiration for system and consequently have an admiration for the manner in which the affairs of Keller Brothers & Blight are managed. A most perfect system is observed throughout the factory and the office. The former is under the Keller Brothers, Joseph and Charles, and the latter is looked after by Mr. William M. Blight.

The average cost of producing pianos is figured so accurately that the variation at the end of each six months of 1893 netted but a few cents.

Under such circumstances they can make close prices and make money, both of which they are doing. 1894 starts in with better prospects for this firm than most of the others. Their dealers are among the smaller and more conservative ones who always dispose of a certain number of instruments each year, who sell conservatively and pay promptly.

"The Nameless One."

A FEW days ago Mr. Theo. Pfafflin, manager of the New York warerooms of Wm. Knabe & Co., received a letter in which the writer intimated his intention of buying a concert grand piano for the use of the "greatest pianist living" during a tour of Mexico. The next day he called, accompanied by a long haired individual, who wandered around the wareroom aimlessly, while Mr. Pfafflin talked with the other gentleman.

After some conversation the gentleman asked the "nameless one" to try a Knabe grand. Immediately he objected to the size of the instrument, saying it could not be a full sized concert grand. Mr. Pfafflin assured him that it was, adding that in such a large wareroom, surrounded with pianos, a concert grand did not look its size.

The "nameless one" sat down and immediately the air was filled with a hideousness beyond expression. The "nameless one" was playing or rather pounding.

After committing every sin against good playing conceivable, the "nameless one" showed his virtuosity by showing sins against good playing that the average critic never conceived of. While this damnable nightmare was torturing the souls of all present Mr. Pfafflin's face was a study. He seemed to think—well, perhaps he did not think, nobody could think under the circumstances. While in this state the purchasing gentleman, mistaking Mr. Pfafflin's inaction for speechless admiration, leaned forward and said something that convinced Mr. Pfafflin that he was listening to the "greatest pianist living"—according to the manager's idea.

"What is his name?" asked Mr. Pfafflin.

"Oh; that is not to be known yet," was the reply.

So the long haired man has become known around the Knabe warerooms as the "nameless one," and a standing order is on to the effect that the pianos are to be locked whenever he shows up.

The manager has not purchased a piano yet. It will cost him cash, and the Knabe people doubt much if they want any such pianist to play their piano, even in Mexico.

HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticize advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. XIV.

Mr. French is making intelligent use of these hints of mine. He takes them as "hints" and adapts to his own use the points he finds suitable. He may not change his own ads. very much in the operation. He keeps his own good ideas and adds mine to them.

Make Home Attractive.

The mellow tones of a good piano or organ will refresh and rest the parents, amuse the children and keep them at home. Do you want one? You say: "Yes, but can't afford it." Send us your name and maybe we can show you how you *can* afford it, and a good one too. Such as a Hardman or Harrington piano; a Story & Clark or Mason & Hamlin organ.

Our catalogues of Banjos, Violins and other small instruments, showing reduced prices, will be sent on request.

**CURTIS and
FRENCH.**

RED BANK, N. J.

This ad. isn't anything startling, but it is good—better than the average by about 100 per cent. That isn't saying much, because the average piano ad. is bad.

Mr. J. C. Minton, of Burlington, Ia., favors me with the following, on which the only criticism I have to make is

that the word piano should be added to "Shaw." It is better to presume on people's ignorance a little than to miss them by taking knowledge for granted. You can't well make an ad. too plain:

Truth Wears No Mask,

Because it needs none. It bows at no human shrine, seeks neither place nor applause. It only asks a hearing, and that is all we ask for the

SHAW.

Simply a hearing, and if you desire an instrument which is absolutely matchless in tone, touch and finish you will take a Shaw.

Lange & Minton,

Northwestern Representatives.

Another ad. from the same source occupies three half columns of space. It is attractive because of its audacity—because Lange & Minton had "nerve" enough to buy so much space to say so little. I believe, however, that I would have set a little chunk of solid talk in small type over in the lower right hand corner. Just as a sort of clincher. I wouldn't have made it over two inches square and so would not mar the effect of the ad. as a whole. This reproduction is, of course, only one-eighth as big as the original, but it shows the style.

Yes,
It
Is
The
Shaw
And
It
Is
Kept
Only
By
Lange
And
Minton,
State
Agents.

The Georgia Music House, of Macon, send a large four page circular headed "Musical Notes" in which appears, verbatim, "Good Information for Piano Purchasers," which was credited to Grobman & Son, of Milwaukee, in "Hints No. XI." It is dated "July '92," so it seems that credit for origination belongs to Macon and not to Milwaukee. Quick appreciation of a good thing is next to originating it. I believe in taking all the ideas I can get so long as my use of them does not hurt the originator. If piano dealers

generally are as smart as I think they are we will see this same matter used over and over again, and if the Georgia Music House feels as I do, it will be a gratification to them to see it.

"He who asks timidly courts denial."

Therefore we are most positive in our statements. We want to sell you a piano—not your neighbor, nor your second cousin, nor anybody but just you.

We ask you to buy of us because we offer you a strictly one price trade on the best pianos in the world. There are five kinds in our group, and *we* think they are better than any others.

If we can't prove it to you—don't buy one.

We sell —, —, —, — and — pianos, and — organs for cash or payments.

**JONES & CO.,
PIANOS AND ORGANS,
217 SMITH STREET.**

There are Other things

to consider about a piano besides the price, but the price is what counts in your pocket and through that into a good many things.

We sell pianos on a closer margin than dealers generally care to take. We'll save you from \$25 to \$75 on the same grade instrument, but we don't want you to come because of the price alone. Look at the quality first—price afterward.

We sell the —, —, — and — pianos. There are certainly no better ones. We don't know of any even as good.

**JONES & CO.,
PIANOS AND ORGANS,
217 SMITH STREET.**

—Messrs Hill & Sons, of London, have in preparation a work on Stradivari and his instruments. They would be glad to hear from any parties who may possess specimens unknown to Messrs. Hill.

Story & Clark Organ Company.

FACTORIES:

CHICAGO. LONDON.

Largest Exclusive Organ Manufacturers in the World.

HIGH GRADE ORGANS ONLY.



A black and white photograph of a large, multi-story industrial building, likely a factory or warehouse, with many windows and a prominent chimney. The building is surrounded by a street with people and horse-drawn carriages, suggesting a busy urban environment.

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

Specimens of Printing, Title Samples and Price List free on application.

(Successors to F. FRICKINGER). Established in 1837.

MANUFACTURERS OF

Grand, Square and Upright.

• *Piano Manufacturers,* •

MANUFACTURER OF

(FORMERLY 144 ELIZABETH STREET.)

MANUFACTURERS OF

Factory and Office:

YOU KNOW THAT THE

ARE MANUFACTURED BY THE

OF WORCESTER, MASS.,



THE
NEEDHAM
PIANO ORGAN
COMPANY.

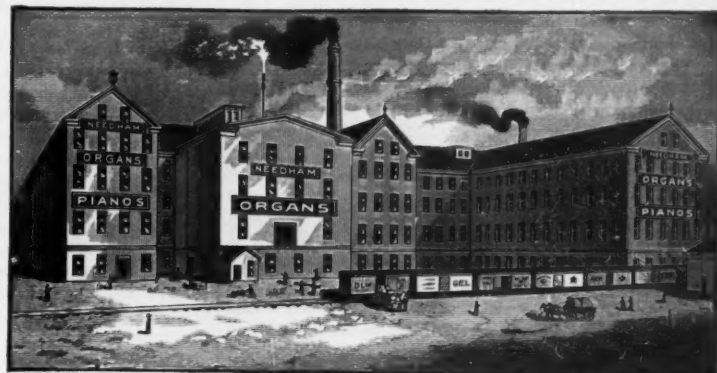
PIANO ORGAN
COMPANY.

-MANUFACTURERS OF—

THE NEEDHAM PIANOS. { THE NEEDHAM ORGANS

UNEXCELLED FOR
FINISH, DURABILITY AND TONE.

LEAD THE WORLD FOR
QUALITY AND WORKMANSHIP.



E. A. COLE, SECRETARY.

CHAS. H. PARSONS, PRESIDENT.

Office and Warerooms, 36 East 14th St. (S. W. Corner Union Square), New York.

FOREIGN AGENCIES:

GREAT BRITAIN—HENRY AMBRIDGE, London.
RUSSIA—HERMAN & GROSSMAN, St. Petersburg and
 Warsaw.
AUSTRALIA—SUTTON BROS., Melbourne.
GERMANY—BÖHME & SON, Gera-Reuss.

NEW ZEALAND—MILNER & THOMPSON, Christchurch.
INDIA—T. BEVAN & Co., Calcutta.
BRAZIL—F. RICHARDS, Rio Janiero.
 (For American Agencies address Home Office as above.)

MOUSE PROOF Pedal Feet



**OVER
100,000 PAIRS IN
USE.**

Send for Catalogue.



Send your address and receive a Sample Plate and Prices. Charges prepaid.

L. E. HOYT & CO., Walton, N. Y.

CLEVELAND FOOTE, Agent, 47 Broadway, New York.

Humors of Piano Selling.

"YOU probably have an idea," said a well-known piano manufacturer in this city, "that all that is necessary to sell a piano is to play Mendelssohn's 'Spring Song' to show the purchaser what a beautiful tone the instrument has, and then sign a receipt for the money. But bless your simple heart, when your man has got so far that he asks you to play on the piano the sale is half made! If I could get one visitor out of every ten who come in here interested in the tone of the piano I would retire from business a millionaire in a few months.

"I have been a manufacturer of pianos for nearly 30 years and I have had many experiences of many kinds, and I have found that nowhere are the idiosyncrasies of human nature so much displayed as in a piano wareroom. People don't know what they want or what they are getting. They come into the wareroom suspicious and alert, without understanding exactly what it is that they fear.

"Yes, we have some queer visitors here. Several years ago a big, rough miner, with a diamond stud in his flannel shirt, came in with his wife and two little pale faced children. It was a bitter cold day, and the snow was nearly a foot deep in the streets.

"How much d'ye charge fer yer best pianner?" he asked.

"Oh, we have them up to \$1,000," I said.

"Jumping Jerusalem!" he cried, and before I could stop him he bolted out of the store. I told the office boy to close the door, and then, laying my hands on the heads of the children, I said, "Madam, what pretty children you have!" "Oh, yes," said she. "The little boy is nine and the girl is seven. They had the measles last winter and they're not looking as well as they might." "Supposing I play a little song for them?" I asked. She was greatly delighted when I brought out two piano stools and seated the children on them. Presently the door opened and the miner poked his head in. "Hurry up, Mary!" he cried, "What's keeping ye?" She paid no attention to him, but listened with deep interest while I played all the popular airs of the day. Several times the miner stuck his head in and urged her to hurry. At last he slouched back into the room and listened to my playing. His eyes sparkled with pleasure as he said to his wife: "Gee, Mary, that's great, isn't it?" When I assured him that his two children would be able to play just as well as I could after a year's practice on one of our grand pianos he was slightly mollified, and after awhile I said to him: "Now, see here, you've got plenty of money, and \$1,000 is nothing at all to you. If you get one of these pianos you'll have everybody in your State talking about it." Well, the upshot of it was he bought the most expensive piano in the store, and then, while the little children were kicking their toes into it, he took me out and treated me to a drink, saying: "That wuz a pretty slick game of yours keeping me out there in the cold. Have one on me."

"Another man who once came in to purchase a piano had an idea that he knew all about it. He was from the country, and he had read in some newspaper that a piano with eight octaves had been made somewhere. After a lot of questions, and when the salesman was about to make out a bill, he wanted to know how many octaves the piano had.

"Seven and one-third, like every grand piano," the salesman said.

"No you don't!" the man said very decidedly. "I want eight octaves and I got the money to pay for 'em. The man across the street told me his pianners had eight octaves, 'n' by gee! I ain't goin' to get left."

"We argued with him for half an hour trying to explain that none of the standard makes of pianos had more octaves than ours, but he insisted on the extra two-thirds of an octave and we had to let him go.

"On another occasion a lumberman came in and asked what we charged for an ordinary piano. We told him and he asked to see one. When we showed him one he took out a foot rule and measured it. Then, shaking his head knowingly, as though he had caught us in an attempt to cheat him, he said:

"No, sir-ee! I can buy a piano next door that's 1½ inches longer and costs \$200 less. Good day."

"But that is not the only kind of people we have to deal with. Here is another class.

"One afternoon a thin little fellow, with long gray hair, came in here and asked us for permission to come into the wareroom after business hours with a pupil or two to play on our pianos. 'You see,' he said, 'I am a music teacher,

but just now I'm traveling in pretty hard luck. I have a couple of pupils and if I can only find a place where I can have the use of a piano to teach them I know that I will get more. If you will give me the use of your wareroom after dark I may in the near future be of some service to you."

"Well, it was rather an unusual proceeding, but I gave him the permission he asked for. He seemed very grateful. About two months later I was returning home from the club rather early one night, and happened to pass the corner below here. I noticed quite a crowd standing in front of our store, and fearing that the place might be afire I rushed down the street. As I neared the store I heard a loud rumbling sound, which, becoming more defined, resolved itself into a piano chorus. I pushed my way through the crowd and unlocked the door. Well, sir, the scene that I beheld takes my breath away, even now, every time I think of it.

On one of the desks in the room stood the music teacher, frantically waving a baton with one hand and brushing his long hair back excitedly with the other. At twenty of our grand—our grandest—pianos, instruments costing at least \$1,000 each, sat little boys, all pounding out the same melody in one ear splitting chorus. Well, the music teacher had thrived, but he never came back to our wareroom after that night.

"Not long ago an old lady came in, and asked if we had a piano that had the curve on the left side. We explained that it was necessary to have the curve on the right side, as the long bass strings were on the left side, and needed more room than the treble strings, which were on the right.

"That's all very well, she said, 'but unless the curve is on the left side the piano won't fit in my room!'"—"Sun."

A Correspondent Answered.

"WHY does not someone invent a piano that a musician can carry around with him, and so arrange it that its din will not cause people to lay awake nights listening to it while the virtuoso is practicing in a hotel."

Thus writes a correspondent, who doubtless has had the pleasure of listening to some professional in training for the next concert, when the shades of evening had closed down, to be rottenishly poetic. But there is something in the correspondent's letter worth considering. Why could not some of the numerous piano manufacturers put on the market an instrument so constructed that its weight would be reduced to a minimum and muffled like a funeral drum, that the neighbors could sleep and not dream of someone hitting them on the head with a trip hammer?

'Twould be a boon to public and musician as well, and well worth the attention of piano makers; but what is the matter with the Virgil Practice Clavier? That instrument answers all the requirements of the musician, excepting sound, and that is just what our correspondent wishes to muffle. Read THE MUSICAL COURIER, and become acquainted with the merits of the Virgil practice clavier.

Never Heard of Him!

GALLIPOLIS, Ohio, January 15, 1894.

Editor Musical Courier:

SOME three or four weeks ago one Geo. Lionel Kent, of London, England, claiming to be a manufacturer, regulator, tuner, &c., of pianos, came into my store and told me he would be glad to get my tuning work. I told him the Baldwin Company generally sent a man here to do that business, and that I had already contracted with a man to do the spring tuning (1894). He seemed disappointed and told me he intended to have my tuning somehow, either by much better work than any other man who had ever been here, or by doing the tuning for my customers for \$1 each, thus forcing me to yield to him. Do you know anything about him, his reputation or ability?

Kindly advise me through the columns of THE MUSICAL COURIER and I shall indeed be thankful.

Very respectfully yours, P. H. STEVENSON.

FOR SALE—A profitable music business in a live town of 10,000, surrounded by a prosperous country. Store well advertised and competition not strong. Carries pianos, organs, sheet music and small goods. Will not require an extensive investment. Address M., care THE MUSICAL COURIER.

A Clever Salesman.

MR. MARK MAYER, with Otto Wissner, Brooklyn, is credited with the ability to sell anything from a potato to a piano. His record shows him to be a born salesman. Early in life his faculty for barter was noticed, but he finally became a bookkeeper. One day he was stricken blind, but, although thus afflicted, he simply turned his attention to salesmanship. He is a success not only in the warerooms but in outside work. And it is not on account of his affliction that people buy of him, but because he argues out the whole matter for one—argues it in such a way that conviction is brought home on the spot.

He never trades on his blindness, never uses it to effect a sale; in which Mr. Mayer is an exception to men thus afflicted. He is not a good salesman for a blind man, but would be an exceptional salesman had he sight. As it is he is somewhat of a wonder.

Mr. Mayer is to be congratulated that his force of character led him to exertions that easily bring him a comfortable salary when like circumstances would have overwhelmed many another man.

The Geo. C. Crane Company.

MR. "ABE" SMITH, secretary and treasurer of the Geo. C. Crane Company, who will handle the Krell piano in the East, is in New York and at the nearly completed warerooms of the concern at 97 Fifth avenue. Mr. Smith has a creditable record of 11 years with Albert Krell at Cincinnati, and will doubtless make a go of the retail business in New York.

Mr. Albert Krell arrived in New York Saturday, and the first meeting of the new corporation will be held this week in New Jersey, in which State it is incorporated.

Work on the warerooms is about completed, and their opening to the trade will be only delayed a short time.

Mr. Crane, who will push the piano on the road in the East, proposes to waste no time waiting for better times, but hopes to bring about better times by getting out and working. That's the kind of talk and work that counts.

The Wiley B. Allen Company.

ONE of the most significant moves recently made on the Pacific Coast is that consummated on the 12th inst. by which the Wiley B. Allen Company absorb the business of Winter & Harper and the business of S. W. Fisher.

The last two concerns have sold their entire stock and accounts to the Wiley B. Allen Company, who have placed Mr. Burton W. Fisher in charge of their sheet music and small goods departments, and Mr. George A. Heldinger in charge of the piano and organ department in both of their stores. The change of course affects several important piano agencies, the particulars of which we shall not be able to give until later.

Sam. Thurston Found.

IT is said that a resident of Portland, Me., had a letter this week from Samuel Thurston, the long missing Free street music dealer, who failed last summer under decidedly peculiar circumstances, went to Gorham and finally disappeared in the mountains, where a long and fruitless search was made for him. Mr. Thurston is stated to be in Canada and again in business, but no one knows, except perhaps a few of his more intimate friends, in what part of Canada he is or of what "American colony" a part. Mr. Thurston is over 70 years old.—Boston "Transcript," January 12.

—Spencer, Carlson & Berry's store in Oswego, N. Y., was robbed on January 11.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

Resolutions on Geo. W. Lyon, Deceased.

THE following resolutions prepared by Mr. I. N. Camp, Mr. C. C. Curtiss and Mr. O. L. Fox, the committee from the Chicago Music Trade Association appointed for that purpose, have been adopted by the association, inscribed on its records and a copy furnished the widow:

To chronicle the death of a cherished friend is one of the saddest duties that falls to the lot of man. We are not comforted by the thought that the days of man are as grass; that as the flower of the field so he flourisheth. The poignancy of grief abides with us the more we esteem the dead and the more we dwell upon his virtues.

WHEREAS, To George Washburn Lyon we, the representatives of the music trade of Chicago, bear eloquent testimony of his sterling qualities of heart and mind as a great factor in business. His strength of character and keenness of intellect have left their impress upon the commercial development of Chicago. He was one of the bulwarks of our trade, and its history would be incomplete without a record of the life's work of our dead companion.

WHEREAS, In George Washburn Lyon every man in the music trade found an honest, loyal and tender friend, one whose heart warmed with compassion toward the unfortunate; who found a genuine pleasure in doing good; whose kindly nature brought comfort to all within the radius of its influence; therefore, be it

Resolved, That we deeply deplore his death, because by long and close association with him we had learned to love him and to honor him as a man and as a friend; as one worthy of our trust and our confidence; who was a bright and a shining light in the material aspects of life, and who in passing into the Valley of Death leaves a void that will be hard to fill. For his nature was so gentle and so genial; so frank and so sincere; so simple and so rugged that his death has taken away a man whom we had all learned to look upon with affectionate admiration.

We are such stuff as dreams are made of; and
Our little life is rounded with a sleep.

Resolved, That a copy of these resolutions be engrossed and sent to his widow as an evidence of our sincere sorrow and sympathy with her in the hour of darkness; and with it will go the earnest hope of us all that as God tempers the wind to the shorn lamb, so may He enable her to bear her cross with fortitude and resignation.

I. N. CAMP,
CHARLES C. CURTISS,
O. L. FOX.

William F. Hasse.

WILLIAM F. HASSE, successor to T. F. Kraemer & Co., 107 East Fourteenth street, has arranged with the Alford & Spear Manufacturing Company, of Torrington, Conn., and hereafter will represent the line of piano stools manufactured by that firm in New York and surrounding country.

Mr. Hasse carries in stock a complete line of plush, rubber, gossamer, fleece and felt piano covers for square, upright and grand pianos.

Where Is Julius Hoffman?

JULIUS HOFFMAN, aged 65 years, a dealer in musical instruments at 13 Bergenline avenue, Union Hill, is missing. He left home Friday, January 12, saying he would return in half an hour, and has not been seen since. No trace of him has been discovered. Several times he has gone off in a similar manner, but never remained away over a day or two. He married his present wife about six months ago. She kept a boarding house in New York and was a widow with three children. Hoffman was a widower with two children. It is said he and his wife did not live happily owing to the jealousy of the children and that he left home for that reason.

Monday, Hoffman's oldest son entered the store accompanied by a constable and placed an attachment on the stock and fixtures to cover a note for \$300 held by the son against the father. Mrs. Hoffman claims that her husband persuaded her to turn over to him several hundred dollars she had in the bank when she married him, and that he has taken the money with him and left her without a cent. She believes that he is hiding in New York, and that he is anxious to get rid of her now that he has secured her savings.—Jersey City "Journal."

Bad Piano Man.

JARED T. Seely, of 452 Ellison street, Paterson, N. J., has been caught in this city, and arrested by one of Sheriff Clancy's deputies on an order of arrest issued by Judge Barret, of the Supreme Court.

The arrest was procured by R. M. Bent & Co., the piano firm, of 769 Tenth avenue, who have commenced an action in the Supreme Court against Seely for \$175, an unusually small sum, by the way, to bother the Supreme Court with.

The piano people say that on June 1 last, Seely got from them a piano for which he was to pay \$200 inside of five months, paying in the meantime \$10 a month, these installments to be allowed out of the price. He was permitted to sell the piano if he chose for any sum over \$175, in which event he was to pay \$175 to Bent & Co., and have whatever he could get over that to himself.

He did sell the piano two weeks after he got it to George H. Blakely, of 448 Van Houten street, Patterson, for \$210. But Bent & Co. allege he never paid them the \$175.

Burnard M. Walters, Jr., piano tuner for Bent & Co., was sent out to Paterson to find Seely or the piano. He

did not find Seely, but saw his wife, who solemnly assured him she had not the least idea of where the piano was.

After much searching, however, Walters found the truckman who had moved the piano from the Seely house to the Blakely house, and the instrument was discovered in the possession of Mrs. Blakely. From her it was learned that her husband had bought it from Seely for \$210, and paid for it. Seely was held in \$600 bail to answer. New York "News."

NOTICE.

WE respectfully notify piano and organ manufacturers of this country who have had any correspondence with the firm of the name of Harrison & Co., of London, England, to apply at this office for information before shipping any goods to that firm or agents of that firm.

Wirsching Church Organ Company Trouble.

CONSIDERABLE dissatisfaction is being expressed of late by the employes of the Wirsching Church Organ Company concerning the treatment they have received at the hands of the company. When the works closed down about the middle of October it was with the understanding that work would be resumed in a few weeks, and a number of men employed at the factory who could have obtained positions elsewhere remained in this city under the promise that operations would be resumed soon. One of the employes in particular had a chance to sell his property in this city and go elsewhere to secure work, and would have done so had he known work would not have been steady.

The keyboard maker was also told at the time of the closing of the works to leave his tools in the shop, but when about a month ago he went to one of the officials to make inquiry as to prospects for work he was told to hunt another job. The company is now selling off the lumber out of the dryhouses at the works. Another workman was also approached by one of the officials of the concern and interrogated as to whether he had any insurance on his tools, which were then in one of the rooms at the shop. When he replied in the negative he was warned to have them removed from the building at once.—Salem "Herald."

A Hardman Deal.

MR. NATHAN FORD, president of the Nathan Ford Music Company, of St. Paul, has been in town to complete negotiations whereby such interests are assumed in his company by Hardman, Peck & Co. as will make the Hardman piano his leader. The Standard will also be handled.

It is also understood that Mr. Ford will sell these two pianos exclusively, and that Hardman, Peck & Co.'s interests in the concern have been greatly increased.

Geo. Steck & Co.

THE annual meeting of George Steck & Co. took place on Thursday, January 18. There was no change in the officers. Mr. George Nembach was re-elected as president, Robert Kemerer, secretary and treasurer, and Fredk. Dietz, superintendent of the factory.

The business of the year past was as satisfactory as could have been expected under the circumstances. There was a balance on the right side to be added to the surplus fund, the accumulation of which is one of the features of the Steck & Co. system.

The policy of the house will continue on the conservative lines so characteristic of them.

Communication.

SEATTLE, Wash., January 15, 1894.

Editors Musical Courier:

DEAR SIRS—In a recent number of your paper was a notice of a judgment entered against me.

I should like it corrected. Judgment was gained by default and was set aside and case dismissed the day following.

Please do me the justice of correcting this.

Very truly,

W. MARTIUS.

—The Automaton Piano Company request that publicity be given their statement that they have received word from their attorney at Chicago to the effect that their suit against L. Hupfeld for alleged slander will be pushed and will be forced into court within a short time.

—We answer a correspondent in another column by saying that we have never heard of Mr. G. Lionel Kent, when after the form containing that item has gone to press the following comes in from the Covington, Ky., "Post" of January 16: G. Lionel Kent, of Ohio, was put on trial at Parkersburg, W. Va., charged with embezzlement by the Krell Piano Company, of Cincinnati. The company alleges that Kent while their West Virginia agent sold a piano for \$300 to an Ohio party and pocketed the money. Kent claims that he bought the piano from the company and had a running account with it. He has brought suit for false arrest against the company, claiming heavy damages.

The Trade.

—Mr. Charles Remwirth, the piano string coverer, has been ill for some time and confined to his home.

—Mr. Ira E. Myers, formerly of Galena, is about to locate at Rockford, Ill., where he proposes to open a music store.

—Peterson, Tulin & Co., proprietors of the Moline Organ Works, at Moline, Ill., are defendants in a suit brought by F. E. Swift, who claims damages on an alleged breach of contract, which he says he held to construct a building for the organ works.

—Robert Bell, a music dealer of Alexandria, Ohio, has been arrested at Redfield on the charge of attempting to blackmail J. C. Webb, agent of the Columbus, Shawnee and Hocking Railway. Webb claims that Bell said to him that his wife, previous to her death, had confessed to him that Webb had been intimate with her. He asked of Webb \$100 and notes for \$500 as reparation for his wounded feelings.

—At the annual meeting of the stockholders of the Berckhoff Organ Company the following board of directors was elected: N. B. Garrigues, I. F. Brainard, J. S. Bonsall, Carl Berckhoff, T. H. Bakewell and B. S. Ambler. The new board organized by electing N. B. Garrigues president and treasurer, B. S. Ambler secretary, Carl Berckhoff superintendent. Mr. Garrigues will devote his whole time and attention to the affairs of the company.

—J. H. Widener, for nine years with the Benjamin Music House, of Danville, Ill., has engaged with D. H. Baldwin & Co., of this city, as their traveling salesman in addition to W. N. Tyson, who has been traveling for the firm for several years. The increase of business under the able management of George F. Hughes in spite of hard times has grown to such proportions that an increase in the force was absolutely necessary. In addition to the two salesmen they have sale agents located at Ladoga, Russellville, Roachdale, Barnard and Portland Mills, who make their reports direct to this office.—Crawfordsville, Ind., "Journal."

—A bill has been placed in the Legislature of Virginia asking permission to incorporate the American Music Company. The bill provides that Messrs. T. William Pemberton, Marshall M. Gilliam, E. T. Paul, W. S. Forbes and T. Harris shall be the incorporators of the concern named. The capital stock of the corporation is to be not less than \$100,000 nor more than \$300,000 in shares of \$100 each. The corporation may own all kinds of musical instruments and other personal property, also real estate not to exceed 2,000 acres in any county. The principal office is to be within the State of Virginia.

—The Boston "Journal," of January 17, says that the Warner Music Company, of Marlboro, Mass., is financially embarrassed and that many attachments have been placed on their stock.

George B. Reynolds was arrested last evening on a charge of having secured \$25 from E. R. Pantke & Co., of 394 East Water street, by forgery. Last Wednesday Reynolds entered the Pantke store and purchased a \$225 fur overcoat, giving in payment a check for \$250 and ordering the garment sent to a fictitious number on Grand avenue. After receiving change to the amount of \$25 he departed. Yesterday he went to Edmund Gram's piano store and selected an instrument worth \$225. He tendered a check for \$250 in payment, the paper bearing the signature of Drake Brothers, the druggists. Mr. Gram suspected something was wrong and at once telephoned to Drake Brothers regarding the check, the latter replying that it was a forgery. The police were then notified and Detective Rooney was sent out to place Reynolds under arrest, which he did. When searched at the Central Police station, Reynolds was found to have on his person a large number of blank checks on various banks. The one presented at Pantke's and at Gram's were against the Merchants' Exchange Bank. The police said that Reynolds is an old time forger. He was sentenced under the name of George Raynor at La Crosse some years ago, they say, to a five years' term in the penitentiary and was discharged on good behavior after serving three years and nine months. Since his conviction at La Crosse Reynolds' portrait has formed a part of the rogues' gallery at the Central Police station here.—Milwaukee "Sentinel," January 12.

—The suit of Adolph Witteman against the Ludden & Bates Southern Music House was called in the Superior Court on January 12. This is an action to recover \$189 for some souvenirs of the city of Savannah published for the defendants by the plaintiff. The defendants claimed that the souvenir, which was an advertisement gotten up by them, did not come up to the contract, in that it did not have all the pictures in it that were ordered in.

Some interrogatories, to which a copy of the souvenir was attached, were read and objected to by the defendants, on the ground that the souvenir book attached was not the same as that attached and introduced on the first trial of the case. In order to secure a true copy from Atlanta all parties to the case agreed on a mistrial, and the case will again go before a jury.—Savannah, Ga., "News."

—Mr. Arnold Dolmetsch finds that his fine collection of ancient instruments suffers so much by transfer to London for use at his concerts that he has decided in future to give his recitals of ancient music at his residence. Concerts were given there on December 12 and 16, which were numerously attended, and it is proposed early in this year to commence a series, the first four of which will be devoted to early English music. The concerts given were of the usual interesting description, and the music decidedly gained by performance, under conditions for which it was for the most part intended. Thus the superior sympathetic quality of the clavichord, as compared with that of the harpsichord, was accentuated, while the delicate difference of timbre produced from the latter instrument was rendered much more appreciable than in an ordinary concert room.

—At a late meeting of the London Incorporated Society of Musicians Mr. W. H. Cummings read a paper on "Music Printing, Ancient and Modern." He protested against the small type and cramped size of much of the modern music, contrasting it with the old, and pointed out that if larger staves were used and some other improvements made much discomfort would be avoided and injury to the eyes prevented. He advocated the abandonment of small type editions, and thought if organists, pianists and the members of the Incorporated Society of Musicians insisted on a reform in the matter of music setting the publishers would soon meet their wishes, and improvement would result. Mr. Spencer Curwen said he had known of children who were declared to be stupid, whereas they were unable to see and appreciate the music set before them. Dr. J. Smith, of Dublin, considered that the present condition of some of the music publications was owing to the desire of the public to get as much as they could for their money irrespective of appearance and quality.

—At the Literary and Philosophic Club, Bristol, England, on December 16, Mr. Edmund T. Wedmore gave a lecture on "The Harp, Ancient and Modern." The lecturer, after speaking of the antiquity of the harp, traced its history among the Egyptians, the Hebrews, the Grecians and Romans, and among the Britons. A description was given of the construction of various kinds of harp, and musical illustrations were introduced during the course of the evening by Miss George, harpist, and Miss Nance, vocalist.

John F. Stratton.

THE lease of the wareroom, No. 45 Walker street, which has been occupied by John F. Stratton & Son for so many years, and since the dissolution of that firm by John F. Stratton, expires on February 1, and Mr. Stratton will abandon these premises and move his stock to a new factory and wareroom building on Ninth street and the East River.

More Hardman, Peck & Co.

THE following will be sent in circular form to the trade by Hardman, Peck & Co. this week:
138 FIFTH AVENUE, NEW YORK, January 24, 1894.

To the Trade:

DEAR SIR—We desire to inform you, as one of the well-known members of the trade in this country, that the great improvements which we have introduced into our instrument up to the time of the Columbian Exposition, resulted in a success for the Hardman Piano at the World's Fair unprecedented in the history of the piano trade. The exhibit of the Hardman piano was one of the largest and most complete ever known, and was visited by tens of thousands of interested people from all sections of the United States and Canada. There was but one opinion in reference to the piano, and the extra-

ordinary report of the judges on musical instruments voiced that opinion in no uncertain tones. We desire to inform you that not only have all of the distinguishing points of superiority, which obtained for us this great report, been retained, but many new features are being added to the piano, and in every particular the instrument is being studied with reference to the development of its best interests and those of the men who handle it. In the future, as has been done in the past, every possible effort will be used to bring into the "Hardman" all the finest points of the art of piano building in its most complete form. In every department of our factory we are now at the highest point of excellence which we have ever reached, and nothing will be left undone to maintain that excellence and to increase it. We are constantly using the services of the best experts, and no changes in artisans in our factory have been or will be made, except such as conduce to the still further improvement of the piano.

We wish to call your particular attention to the following report of the judges at the Columbian Exposition, to which we have referred. It is, in the opinion of those informed, the best report given to any piano at the Exposition.

REPORT ON HARDMAN PIANO.

1. Tone quality is full, sonorous, yet musical in the greatest degree.
2. The duration and singing quality of the tones are of the very highest order.
3. The scale is even, with no break in the transition from one part to the next.

4. The action is completely satisfactory, prompt, and with excellent repeating property.

5. The touch is elastic, firm and well balanced.

All materials used are of the best quality, and none but the best workmanship is admitted. The cases are especially remarkable for the beauty and artistic excellence manifested in their design. New features of great excellence are in the iron key bed and resonating case of the upright pianos.

V. HLAVAC, F. ZIEGFELD,
MAX SCHIEDMAYER, H. A. CLARKE, } Judges.
EDWIN P. CARPENTER, GEORGE STECK,

Following this is the card issued to exhibitors by the judges of Section I, which has been printed in our columns before. After that card Hardman, Peck & Co. conclude as follows:

We would consider it a personal favor if you would send us a line approving or disapproving of the piano in detail as at present constructed, in order that we may avail ourselves of your expert opinion, should occasion justify.

Very truly yours,
HARDMAN, PECK & CO.

WANTED—To exchange, good income paying business property (fine pressed brick stores with flats above) on good business street in Chicago; want pianos in payment; investigate. Address S. A., care THE MUSICAL COURIER.

Competition and increased business have not only improved the quality but reduced the price; and we think, in view of these facts, coupled with our recent brilliant success in England, that we are entitled to even a larger share of your generous patronage.

HARDMAN PECK & CO. THE PIANO

Factories: 11th & 12th Aves., 48th & 49th Sts., New York.
Warerooms: Hardman Hall, Fifth Ave. & 19th St., New York.
NEW YORK. CHICAGO. LONDON.

HARDMAN, PECK & CO., Manufacturers.

MERRILL PIANOS.

BOSTON.

HERRING, HALL, MARVIN CO.

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HIGHEST AWARDS AT

WORLD'S FAIR, CHICAGO,

FOR THEIR EXHIBIT OF

Fire and Burglar Proof

SAFES,

Bank and Deposit Vaults,

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SALESROOMS:

365 & 367 BROADWAY,
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JAMES BELLAK'S SONS,
1129 Chestnut Street,
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Vocal Teacher.

Ogontz and Walnut Lane Schools, Bryn Mawr
College Glee Club.
Residence, 408 South 18th Street, Philadelphia, Pa.

Music Dealers!



Have you ever tried to sell the
"Coleman Insulator?"

If not, it will pay you to investigate. They are the best and cheapest in the market. When placed under the casters of the piano or organ gives to the instrument a full, rich tone and saves the carpet. This simple but effective device is meeting with pronounced success among musicians and others. Testimonials in favor of this Insulator have been given by

Eugene d'Albert, Aug.
Hyllsted, Dr. Ziegfeld,
and hosts of others.

Correspondence Invited. Sample Set, 50c.

Wm. Gerner

SOLE MANUFACTURER,
215 Wabash Ave. (Second Floor), CHICAGO.

Scientific American
Agency for

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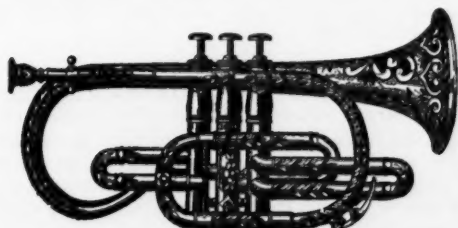
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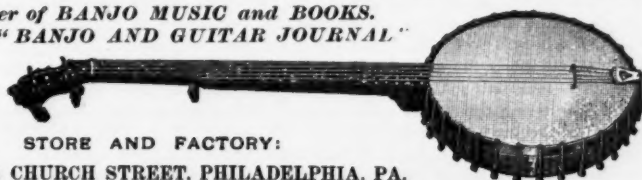
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"Drummers' Traps."

THERE is a feature in the musical productions of orchestras, particularly of orchestras that present popular music, that is comparatively new, at least in its present state of development. This feature may for the want of a more original title be termed "realism," and consists in introducing effects that could not be produced by the ordinary orchestral or band instruments. The late P. S. Gilmore, the famous band leader, was particularly felicitous in thus adding to the effectiveness of the music with which he delighted the public for so many years, and it was he, probably, who took the initiative in making odd effects a distinct feature of his orchestral productions. At the great Boston peace jubilee, which was celebrated soon after the close of the late civil war, Gilmore's band furnished the music, and the martial airs were emphasized by the roar of cannon, while church bells rang out an accompaniment to the glad tidings of peace. In his later years Gilmore used a great many devices for producing effects, ranging from the sublime to the ridiculous.

More attention is paid nowadays by theatre managers to the providing of entertainment for their patrons between acts than ever before, and Chicago probably has more good theatre orchestras than any other city in the country. They are composed of trained musicians, and there is scarcely one in the city that cannot boast of several expert solo instrumentalists. But the average auditor, who listens with enjoyment to the entr'acte music, knows little of the ways in which the drolleries, the grotesque "realistic" effects are produced, or the time and labor spent in perfecting them; perhaps has never given the subject a thought. Prof. Gustav Luders, the clever director of the Schiller Theatre orchestra, and Clarence W. Steele, the young gentleman who engineers the drums and "drummers' traps" in the same organization, were found a day or two since in the comfortable "den" provided for the orchestra's comfort beneath the Schiller stage. They are busily at work on a new and elaborate contrivance which is intended to give an imitation of a "frogs' chorus."

"Yes," said Mr. Luders, "this line of work keeps us busy thinking up and devising new effects to be used in the theatre's musical program. I am very fortunate in having the assistance of so competent a man as Mr. Steele, our drummer, who is not only a very clever inventor of such things, but who knows how to go to work and manufacture them himself. He never buys a single article in the line of 'drummers' traps,' but makes them all. I think some of the best things that have ever been devised in the way of odd orchestral effects were gotten up by Mr. Steele for our selection called 'An Afternoon on the Midway.' Of course he has made many others and, I am sure, will take pleasure in showing and explaining them."

Mr. Steele exhibited his collection of uniques, which, if one did not know their uses, would "size up" as an almost valueless portion of a junk dealer's stock. As a matter of fact they represented an outlay of several hundred dollars.

"When the 'Midway' selection was first given," said Mr. Steele, "the start was made on an Illinois Central 'cattle train.' The electric gong sounded as a signal for the train to pull out. That was nothing but an ordinary gong struck by small steel wires. The puffing of the locomotive was a more elaborate contrivance. It consists, as you see, of a semi-cylinder of sheet iron about a yard in length. Two wooden handles, in each of which are set at different angles a dozen or more tempered steel wires, somewhat resembling a dismantled umbrella, are used to make the peculiar noise of the locomotive puffing. Holding one of these sets in each hand, I strike the sheet of iron with each alternately, slowly at first and increasing in speed as the train is supposed to get under headway. The effect is a very good one."

"The train comes to a stop, and then is heard the peculiar sound of the air brakes—the escaping air. This effect is produced simply by using a couple of slender brass tubes soldered together, with pistons, blowing into them through a whistle at one end and slowly pulling out the pistons. The Chinese theatre orchestra is imitated by the use of a real Chinese drum, ordinary cymbals, clarionets and other instruments of the orchestra. Music of the Persian theatre is excellently reproduced by the use of a musette, an instrument similar to a bassoon, though smaller, and a 'tam-tam' of my own make. This I made from the shell of a large German snare drum, removing the strings and putting on calf skin heads. It is played upon with a soft felt covered stick, and, striking the centre and outer rim, produces two tones."

"The roar of the lions at Hagenbeck's is represented by a large trumpet-shaped instrument of sheet iron, in the large end of which, near the opening, are set two vibrating tongues of tin. It is played upon with a trombone mouthpiece. The only difference between the first and second editions of the 'Midway' is that the trip is supposed to be taken to the World's Fair grounds on the 'whaleback' steamer instead of the train. The engineer's signals are given with a small tin whistle and a little jingling bell, such as is frequently found in kitchens and hallways."

"On the water trip the most difficult effect to produce is the 'swish' of the boat's screws as they whirl through the

water. This is quite a machine and required considerable work to get it up, though the materials are cheap enough. It is an ordinary cheese box fitted to an axis, on which it revolves, and the cylindrical part is made of calfskin. The ends are perforated, simply to allow the sound to escape in proper volume. Pegs project inward from the ends, and a handle and a quart or so of dried peas complete the outfit. When the box is revolved the peas strike against the pegs and roll along the dried calfskin sides. The revolutions are slow and irregular at first, and then more rapid and steadier. These are the only articles used in the 'Midway' overture except the regular instruments of the orchestra."

"You seem to have a large collection of odd instruments; what are they?"

"Well, here is the 'cock crow' used in the 'Daisy Bell' overture. It is simply a wooden tube with a reed inside, the tube being inserted into the side of a tin cup. A 'baby cry' is easily produced by taking out this wooden tube and blowing it, holding one end between your closed hands and opening or closing the hands to make the changes of tones. Rain effect is made by rolling a handful of shot on the head of a bass drum. Here is a 'town clock,' which makes a good imitation of a bell tolling the hour. It is a large iron cylinder about 5 feet long and 6 inches in diameter and the stroke is made with a smaller pipe covered with cloth. I have a double action 'champagne pop,' which is merely an elaborated popgun that sets itself as the handle is drawn back, and the pop can be rapidly repeated if desired. A 'Bob White's' notes are given by a small tin whistle with a piston in the end. The imitation of a steamboat whistle is a very effective one. It is given on three reeds, which are similar in shape to an organ pipe. These are connected with one mouthpiece and give three tones simultaneously."

"I have a funny instrument here which I call a 'snoring machine.' It is an oblong box, hollow, with a reed inside, and requires a pair of lusty lungs to operate it, as it takes considerable air pressure, but it gives a very funny imitation of a man snoring. Here is an improvement of my own on the 'horse gallop,' which is an imitation generally made by using coconut shells cut in halves and striking them upon a stone block. Mine are made of wooden blocks hewn into the shape of a horse's hoof, with real horseshoes attached and hollowed out inside the shoe. It is played by striking the shoes on a rock slab set in a bed of sand. 'Clog mallets,' to imitate a clog dance, are small wooden mallets, with one end of the head hollowed and 'jingles' set inside the hollow spaces. A 'cuckoo' is a small, reed-like instrument, with one key to change the note and a sliding piston to alter the pitch as desired. A 'duck quack' is similar to a snoring machine, only on a smaller scale. A fine imitation of bagpipes is given on a solid brass horn with tapering bore and finger holes like a flageolet. It is played upon with an oboe mouthpiece. My 'frog chorus,' which is not yet complete, is to be made on the principal of a small musical box; it will have a cylinder on which are steel spikes that, as the cylinder revolves, will strike metallic teeth like those of a comb, producing the sounds required."

"Of course, there are countless other effects to be produced—bird calls, dog barks, &c.—but most of them are simple and readily understood by all who hear them."

"The demand for kinder symphony instruments and drummers' traps," said R. B. Gregory, superintendent of Lyon & Healy's musical instrument department, "is constantly increasing, and we find it necessary to be on the outlook for novelties. A few years ago the average orchestra carried no other drummers' traps than a bass drum, a snare drum and cymbals; now the man who is in charge of the 'drum end' of an orchestra has his hands full all the time, and he must be an expert, too, or he will make a dire failure. The instruments of this character now in use in orchestras, and which must be understood by the drummer, include the various styles of xylophones, parlor bells, orchestra bells, carillons or pipelaphones, 'baby cry,' 'Bob White,' cocoanuts to imitate gallop of horses, clog mallets, canary whistles, cuckoos, crickets, 'duck quack,' 'hen cackle,' hand clogs, sand boards to imitate jig dancing, 'jaybird,' 'locust,' 'frog,' mockingbird, popgun, robin, roosters, both bantam and shanghai, the 'waldteufel,' or 'wood devil,' which makes a whirring, weird noise; 'slapsticks,' to produce the sound of the cracking of a whip, handbells, &c."

"The xylophone is a much abused instrument, but an artistic player is always sure of an encore, for the music is pleasing. Xylophones vary in cost quite as much as pianos. They are generally made of bars of maple set on list or wisps of straw, but the finest probably are of rosewood, the cost ranging from \$1 to \$10.50. The ocarina is an odd little instrument, and has a very sweet tone. Ocarinas are generally used by quartets, the effect being better than as a solo instrument. They are commonly made of clay, but the latest are of metal; are in shape of an egg, somewhat, though sharper pointed and having a mouthpiece on the side. The best are of Vienna manufacture. Orchestral castanets differ materially in shape from the Spanish hand castanet and are easier to play, the effect being practically the same. Carillons and orchestra bells are valuable additions to an orchestra. The ordinary set is composed of 29 brass tubes, chromatic, two and a half octaves, and costs

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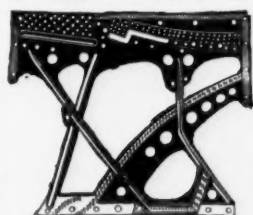
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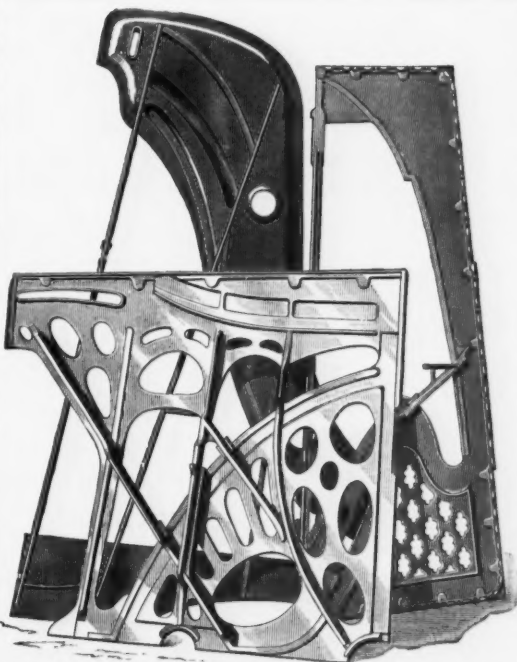
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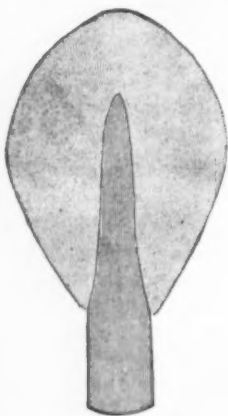
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